Kitab Mahal Series on English Literature

Marlow's

DOCTOR FAUSTUS

WITH

Introduction, Text, Paraphrase Notes & Explanations, Critical Opinion, Guide, Questions & Answers

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MARLOWE'S

DOCTOR FAUSTUS

With

Introduction, Text, Paraphrase, Notes & Explanation Summaries, Critical Comments, Critical opinion, GUIDE, Questions & Answers

By

S. K. Banerji, M. A.

Revised & Enlarged

by

Prof : Bashir Hussain, M.A.

KITAB MAHAL

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INTRODUCTION

1. Marlowe's Life and Works. Christopher Marlowe, the great predecessor of Shakespeare, was born a shoemaker's son, at Canterbury, and baptised on 26th February, 1564. He was educated at the King's School, Canterbury, which he entered in 1578. From here he was sent to Benet (now Corpus) College, Cambridge. He matriculated in 1581, took his B.A. degree in 1584, and his M A in 1587. Francis Kett, the mystic, who was burnt for heresy in 1589, was a Fellow and tutor of Benet College. It is believed that he was perhaps responsible partly for Marlowe's attitude towards religion, an attitude often described as atheistical, but probably merely unconventional. After going down from Cambridge, Marlowe became a secret service agent of some kind, and travelled abroad in this capacity. The government specially recommended him for M.A. degree, which the college authorities were apparently indisposed to grant. Marlowe now settled in London and soon joined the Lord Admiral's Company of Players. From this career of an actor, Marlowe soon began his career of a dramatist.

His "Tamburlaine the Great", in two parts, was first printed in 1590, and probably produced in 1587. This play was obviously a young man's work, but its exaggeration contributed to its success, and its influence on English tragedy was very great. "The Trangical History of Doctor Faustus" was the next drama and it was produced in 1588 "Faustus" is rather a series of detached scenes than a finished drama ; nevertheless there are some noble scenes which are marvellously impressive. "The Famous Tragedy of the Rich Jew of Malta" was produced after 1588. It is a very unequal play. The first two Acts are quite in keeping with the sense of the plot ; but the last three are feeble and degenerate into vulgar caricature "Edward II" produced about 1590 is the maturest of Marlowe's plays. The poetic extravagence of the

previous plays is absent here, and it is planned and executed more firmly. "The Massacre of Paris", the weakest of Marlowe's plays, has come down to us in a mutilated form. It actually deserves no notice except for its strong anti-Catholic tendencies. "The Tragedy of Dido" was begun by Marlowe and was finished by Nash. It is of little importance. But it shows the epic nature of Marlowe's genius.

But Marlowe was more a poet than a dramatist. The unfinished poem, "Hero and Leander", composed in heroic couplets of consummate beauty, was first published in 1598 It may claim to be the greatest as well as the most influential of Elizabethan poems. Shakespeare quoted in "As You Like It" the line, "Whoever loved that loved not at first sight ?" and feelingly apostrophised the poet as "Dead Shepherd." His pastoral poem "Come, live with me and be my love" is also remarkable for its tender sweetness.

Marlowe led a dissipated life. He mixed with shady characters, and he met his death in a tavern brawl with one of these men, at Deptford, in his twenty-ninth year (1593). This account of Marlowe's death has, however, been disputed by some scholars According to them, Marlowe was assassinated on political grounds by one Ingram Frizer. In any case, this young genius died a mysterious death in 1593.

2. History of English Drama from the beginning to the time of Marlowe. Whilst in other countries, especially in France, the sources of the modern Drama were manifold, literary and popular, lay and ecclesiastic, in England the early plays mostly bore an ecclesiastical character. It would be wrong, however, to imagine that the English Drama had its sole source in religion. If religion was the paramount factor regulating early medieval life an equally potent factor was war, as also the desire for sport and fight. War and religion, the feudal lord and the priest, loomed largely upon the horizon of the early medieval Englishmen. These two, the priest and the feudal lord,

were the instigators and the patrons of the drama in its infancy. The former wished to instruct others, and the latter to amuse himself and beguile his time. Thus side by side with the Masque, the whole divine service, the Church processions and the religious festivals sprang up, festivals containing not only religious but also secular and even pagan elements. Thus the drama was fostered and developed.

In England the different stages of the development of the early dramatic compositions in verse started with the Miracle and Mystery Plays. These were frequently acted in the 12th century England. The subjects of the Miracle plays were taken from the legends of the saints and the acts ascribed to Virgin Mary The Mystery plays dealt with subjects taken from the Scripture. The two kinds of plays—these terms being used indiscriminately—were at first acted in the church itself; then in the churchyards; and then on stages or platforms in the open air by the guilds or trade companies.

Gradually these Miracle plays began to introduce more secular and human form of art, by abandoning the scriptural and legendary persons, and by using abstractions and symbolical characters by means of which they instructed and amused the audience. This detachment of abstractions, such as vice and virtue, from their religious atmosphere, appeared in a new form of play, which came to be known as the "Morality".

But, after the Reformation movement, the Mysteries and Moralities ceased to please the public, because of their former connection with the Old Church. Moreover, the interest in classical studies—a direct result of the Revival of Learning—had stimulated dramatic activity in the direction of plays nearer to life and more regular in form. The audience also wanted more and more to see the treatment of actual human life and affairs in the drama. These demands were met by the "Interlude." The name "Interlude" means a play interposed between two other things. In the Interlude the element of

diversion or fun is emphasised, as contrasted with the seriousness of the Miracle and Moral plays. John Heywood was the originator of this species of drama, and his characters are real men and women, and not purely allegorical abstractions.

Other forms of enjoyment in vogue in England about the same time as the Interlude, were the Pageants and Masques—plays full of scenic representation and the splendour of costume. All these forms of acting contributed in their individual manner to the growth of the English drama.

Thus, the Drama that had migrated from the Church into the market-place now sought refuge in the banqueting halls of the great. It was now gradually divesting itself of its religious garb, and putting on a new vesture woven of the passions and interests of active human life. As the Drama passed into the hands of the common people, comedy instead of tragedy naturally became more popular, for the masses wanted to be amused. Thus in England comedy developed before tragedy. In comedy also there was more scope for introducing realistic subject-matter. So we find the medieval English stage producing such supreme comedies as "Ralph Roister Doister" by Nicholas Udall, or "Gammar Gurton's Needle" by John Still.

The birth of English tragedy dates back to the days of the Italian Renaissance. Tragedy requires a study of classic antiquity. So foreign influence was an absolute necessity, and this was supplied by the Revival of Learning.

The brilliant light of the Renaissance rent the darkness of medievalism and cast its rays upon the distant North. In the domain of Drama, tragedy was inaugurated by the translations of Seneca as early as the fifteenth century. Under Italian guidance, the English authors also took Seneca as their model and began to write plays. The first product of this school of English playwrights, was a tragedy, entitled "Gorboduc" and its authors were Thomas Sackville and Thomas Norton.

Meanwhile the national sentiment was working in the dark and suddenly the day broke, ushering in the dazzling light of the Elizabethan drama. The galaxy of the names of playwrights, which decorate the Elizabethan dramatic stage, gave expression to the spirit of the age in various types of plays. This crowded and brilliant age was dominated by the school of playwrights known as the "University Wits"—Greene, Peele, Lodge, Nash and Kyd—who tried their hand at playwriting and aimed at freeing drama from the shackles put upon it by the medieval stage craft. But it was Christopher Marlowe, the last of these "Wits" who was able to pave a clear path for the untrammelled art of Shakespeare, by amalgamating the various dramatic styles in which his friends and contemporaries excelled.

3. **Marlowe's contribution to the development of English tragedy.** *(a) Earliest tragedy.* In order to estimate Marlowe's contribution to the development of English tragedy we must have an idea of the earliest English tragedy, namely "Gorboduc" by Sackville and Norton. So far as tragedy was concerned, the ages we have been discussing were, indeed dark Light began to break in with the increasing knowledge of the classic, for Seneca was one of the first authors to be studied in the classical revival with which we associate the earlier Renaissance. Thomas Norton and Thomas Sackville applied themselves to the formidable task of making an English tragedy out of Seneca and the result was "Gorboduc" (1562). It is also known as "Ferrex" and "Porrex". This tragedy betrays clearly its indebtedness to Seneca in style and treatment of theme; but it is to be noted that it deals with what is virtually a 'romantic' subject. The story of "Gorboduc" is taken from Geoffrey Monmouth. In spite of imitations, this tragedy showed some innovations. The authors dispensed with the old chorus and substituted for it allegorical dumb shows—a characteristic of the Italian plays. This reveals their consciousness of the requirements of the new age. As to the style, though it was crude, the authors showed remarkably

daring spirit in their management of the blank verse. Moreover, there were direct allusions to the contemporary political situation in "Gorboduc." The political disquisitions which the reader of to-day finds so tedious, had a very immediate interest to the countries and lawyers who first heard them. This adoption of native subject is noteworthy. Even more significant is the wide canvas employed, and the absolute disregard of the unities of time and place. The authors made beginnings—though little more than beginnings—which were to be developed into the peculiar merits of the Elizabethan tragedy. But the Senecan charactristic—long sententious speeches and almost complete lack of action coupled with scenes of gruesome murders—were reproduced in "Gorboduc", This effort of Sackville and Norton was followed by Thomas Hughes' "The Misfortunes of Arthur" (1588). Robert Wilmot's "Tragedie of Tancred and Gismund" (1567-68). and George Gascoigne's "Jocasta" All these plays betray the influence of Seneca upon them and have similar characteristics

(b) Marlowe's breakaway from Senecan tradition. Toward the end of the fifteen-sixties and throughout the seventies, monstrosities by tragi-comedy out of Seneca, with their garrulous ghosts. their extravagance of rhetoric, their excruciating platitudes and their fantastic horrors, became the rage, not only in the halls of the classes educated up to their pretensions. but also among the general populace. It was Christopher Marlowe who freed Elizabethan drama from Senecan influence. In the Senecan blank verse, each line ended with a strongly accented syllable and stood by itself separated by a pause from the preceding and following verses. The effect was tame and monotonous. This sort of verse structure, naturally dwarfed the construction of the stage-plot Marlowe, however, altered the structure of the metre, varied the pauses, interlinked verse and created an entirely novel rhythm of surpassing flexibility and power. In this way Marlowe turned the "leaden ore of the metre of Gorboduc into the liquid gold of his mighty line."

Marlowe also broke away from the medieval conception of tragedy which was a distinctly moral one. The medieval drama had to show the hero's fall into adversity and thereby inculcate a moral lesson. But Marlowe dared to claim admiration for men, who might be regarded as criminals, and to make of them demigods. Then, again, for the Middle Ages, tragedy was a thing of princes and princesses only, but for Marlowe it was a thing of individual hero. Thus his Dr. Faustus is an ordinary German doctor and alchemist Moreover, according to the medieval conception, tragedy must invariably represent a falling into misery from prosperity or happiness. Though death overcomes Marlowe's tragic heroes, the kernel of his dramas lies rather in the struggle of a brave human soul against forces which in the end prove too strong for it. In these respects, Marlowe was able to bring complete freedom to the Elizabethan tragedy, from the restraints imposed upon it by medieval and Senecan traditions.

(c) *Marlowe's idea of tragedy as compared with Shakespeare's.* English drama, before Marlowe was struggling between the formalism of the classicists and the formless enthusiasm and activity of the new playwrights. The problem, if drama was to develop, was to combine the vigour, enthusiasm and activity of the new generation with ambition in style and arrangement of classical tragedy. The solution of the problem was the outstanding achievement of Marlowe And herein lies his idea of tragedy. He sought to bring a change in the content of the plays. His Prologue to "Tamburlaine" throws light on this aspect of his aim :

> "From jigging veins of rhyming mother-wits,
> And such conceits as clownage keeps in pay,
> We'll lead you to the stately tent of war,
> Where you shall hear the Scythian Tamburlaine
> Threatening the world with high astounding terms."

This is how Marlowe describes the change he wishes to be wrought in the content of his plays. His heroes, as we have already noticed, are heroic. They are all killed,

but the main interest lies in watching their struggle. This new conception of tragic heroes is one of Marlowe's most outstanding contribution to the development of a truly august type of English tragedy. Marlowe's tragic formula will at first seem to be very simple and very close to the medieval one—"a tale of them that have been in great prosperity and are afterwards fallen into misery." But while the Medieval world dealt with royal minds, Marlowe's theme is the infinite spirit of man. "Heaven," says Mephistophilis to Faustus, "is not half so fair as thou or any man that breathes on earth." It is his creation of this type of tragic hero that forms a certain link between Marlowe and Shakespeare's "Richard III" is an experiment in the villain hero and reminds us of Marlowe's "Tamburlaine" or 'The Jew of Malta." But Shakespeare had to make Richard a villain by putting forth his physical deformity which cuts him off from his fellow men ; whereas Marlowe presents before us tamburlaine—a monster of cruelty, but at the same time beautiful to look on and of natural and normal growth.

The Prologue to "Tamburlaine" reveals to us also the charge Marlowe wants to bring in the form of his plays. This was the introduction of a new type of blank verse. Marlowe breathed into the unformed, artificial and monotonous verse of the previous generation, the life spirit of poetry. He fathomed its immense possibilities and revealed its colour and energy. In this respect too, his treatment of this form with Shakespeare's treatment should be compared. He offered the blank verse to Shakespeare. But Shakespeare succeeded in reaching the loftiest summits of the tragic art, which Marlowe failed to rise up to. His plays betray many faults which we shall discuss later. He never shows the breadth of vision which Shakespeare displays in the grave-diggers of Hamlet, or the porter of 'Macbeth'. In spite of all these, Marlowe has an important place in the history of the development of English tragedy. He aimed at a two-fold reform in the drama ; he changed the form of the drama by introducing the blank verse ; secondly, he brought forth a new content in his plays.

4. Renaissance. The Italian Renaissance had much to do with the cevelopment of the drama in England. An estimate of Marlowe would remain incomplete, if we neglect the influence of the Reniassance on Marlowe and on his contemporaries.

(*a*) *Individualism—the gift of the Renaissance.* The Renaissance was in essence an intellectual rebirth It showed itself in the effort of the individual to free himself from the rigid institutions of the Middle Ages, feudalism and the church ; and to assert his right to think, and to express himself as he pleased. Self-control was of all the lessons of antiquity the least appreciated by the Renaissance man. The reaction from the iron repressions of Medievalism was too violent ; humanism, freedom, directness, the frantic love of beauty, omnivorous versatility—these were the acceptable gospel of the new man of the Renaissance. God was dethroned ; man rose newly awakened. The first born of this new Humanism was individualism The vivid spirit of this Individualism is to be found in a cruder form in Henry VIII ; "he meddled with all matters and wanted to have every kind of thing in abundance." The cry of the time was "All to the utmost."

The effect of this spirit of individualism is seen in the plays of Marlowe. He endowed his heroes with the boundless arrogance of the Renaissance humanism. All his heroes are in quest of the impossible. In fact, Marlowe's forceful egoism is projected into the characters of his heroes. For Marlowe himself, as a product of the English Renaissance, felt the spirit of Individualism. For him life was a thing of joy and there was little interest in the world to come. This zest for life was an outstanding feature of the Renaissance spirit. This spirit of Individualism was also responsible for another element in Marlowe's plays. With his insistence upon the tremendous emotions of his supermen heroes, Marlowe tended to lose sight of the minor figures in the tragedies. Thus we find his heroes dominating the whole drama. They stand alone, and we feel that the other characters are of no

necessity at all. This sort of one-man show in Marlowe's plays was a defect indeed.

(*b*) *The influence of Machiavelli*—Another important effect of the Renaissance was the influence of Machiavelli. Machiavelli was a famous Italian social and political sixteenth-century writer. The English writers of the Renaissance period took him as a symbol of all that was atheistical, immoral and corrupt. Machiavelli, in fact, had presented man as being driven to find free and full expression of his thoughts Marlowe, influenced by this Italian philosopher, presented his heroes, Faustus, Barabas and others over-riding the ordinary moral codes in order to find the complete realisation of their particular ideals. Machiavelli's principle was that end justifies the means. Whatever the end, noble or base, any mean is good enough for it. This repudiation of moral principle fascinated Marlowe and his contemporaries. The subordinate part given to women characters in Marlowe's tragedies—one of his main defects—was also a product of Machiavellian influence, for Machiavelli hesitated to give women a high position in life In "The Jew of Malta" Marlowe brings Machiavelli forward in person to speak the prologue to his tragedy. Barabas, the hero, is Machiavellism incarnate. In the "Il Principle", Machiavelli had a god of 'virtue' or what is commonly known as will or ambition. This quality always tends to overlook class. In Marlowe's dramas, similarly, the heroes are extraordinarily ambitious and look down upon other people. This Machiavellian strain was not taken up in its purer form by earlier dramatists.

(*c*) *Marlowe's Atheism*—Marlowe had been declared an atheist. But his attitude towards religion was rather unconventional. This element of revolt was also an indirect effect of the Renaissance. As it has already been seen, the Renaissance men gained freedom to think. So people felt less inclined to assent to the medieval view that this life should be sacrificed to the future ; they turned more and more to the present world, to the problems of gaining

mastery in it through wealth. Thus they broke away from the medieval view of religion also. Their eyes were open to the hypocrisy in the name of religion. So Marlowe, whenever he got the chance, attacked religious shams. He portrayed through his characters his defiance of divine spirits; and he glorified the blusphemy of his heroes. This spirit of atheism is portayed in the second part of "Tamburlaine" When Sigo mund breaks his oath which he has made to the Turks, the latter appeals not to Allah but to Christ. This episode gives Marlowe a chance to write into the play a typical bit of heresy which later appears in "Dr. Faustus." Gazellas, the Turkish leader, cries out:

> "Then if there be a Christ, as Christians say,
> But in their deeds deny him for their Christ;
> If he be son to everliving Jove,...............
> ....
>
> Take here these papers as our sacrifice
> And witness of thy servants' perjury."

Christopher Marlowe was influenced by all these aspects of the Renaissance. He is the English representative of the Renaissance spirit, of the passion for learning, for all the loveliness and luxury of the world. "The Renaissance spirit is indeed like the fabulous bird of Paradise which cannot perch or find rest ever, since Nature has denied it feet."

5 **Marlowe's Influence on Shakespeare.** With Marlowe began what Shakespeare so magnificently completed—the creation of a drama absolutely ideal in its comrehensiveness; a drama that combined all the elements—the classical, the medieval, the popular, the tragic, the romantic and the farcical. Further more, it was rational and it was inspired. And something of all this was due to Marlowe.

Most important of all of Marlowe's creation was the blank verse - that powerful precedent in drama which drew Shakespeare away from the lyric lead of Greene, and consummated for ever the strength and beauty of art.

"Hamlet", "Othello", "King Lear" and "Macbeth" are the world's masterpieces ; let us shudder as we imagine what they would have been if written in rhyme. But Shakespeare was not under the complete spell of Marlowe's influence. He adopted a less severe type of the iambic pentameter than what Marlowe used. He, in his later plays, allowed the thought to run on from one line to the next, and often concluded lines with small unemphatic words, or admitted extra-syllables. These frequencies separate Shakespeare from Marlowe.

Shakespeare probably began his dramatic work by retouching old plays. And so in his early historical dramas, the influence of Marlowe is clearly evident. In "Richard III" he produced a portrait of elemental energy and evil pride which the creator of "Tamburlaine" and "Dr. Faustus" might have mistaken for his own creation. It is his experiment in this type of villain hero that forms the chief link between Shakespeare and Marlowe.

There are many traces of the classical form in "Richard III." There are, for instance, the many passages in which a person's dialogue consists of two lines, the second very often a sort of pun on the first. There is too a suggestion of a classical chorus in the scene where Richard's victims bewail their griefs. And these are sometimes attributed to Marlowe's influence.

So in his earlier works, Shakespeare borrowed not only the blank verse and certain stylistic details but also the conception of a lofty tragic hero, from Marlowe. His "Titus Andronicus" resembles in many respects "The Jew of Malta", while "Richard III" retraces the most essential aspects of 'Edward II." "Titus Andronicus" is practically written in a strain of raw horror calculated to outdo Marlowe at his hardest and cruelest.

That Shylock of "Merchant of Venice" was suggested by Barabas, cannot be doubted. But he serves to show how far Shakespeare had transcended Marlowe's influence. Shakespeare was incomparably a deeper and more mature

humanist and he left far behind Marlowe's anarchic amoralism.

Nevertheless, Shakespeare had his roots in Marlowe, and even in his later and greatest tragedies he remained indebted to Marlowe. There is something of "Tamburlaine" in "King Lear" and "Macbeth".

Marlowe had thrown a new poetic glamour round the classical "tyrant king" in "Tamburlaine" But under Shakespeare's hand this classical legacy takes Protean shapes in Richard III, King John, Claudius, Macbeth and Caesar.

A frank, unrestrained abandonment to sensuous feeling of every kind marks Marlowe's "Hero and Leander", in which the tide of the Renaissance in England reaches its height. The desire of the eye which is the motive power of Shakespeare's earlier plays, is exhibited in this poem on youthful love. Strangely enough, Shakespeare himself wrote a poem entitled, "Venus and Adonis," at the same time when Marlowe wrote his poem. Because he wrote it in stanzas, and not in rhyming couplets, his poem has less the turn of a narrative than "Hero and Leander." It is pre eminently a series of pictures. But his eroticism is more elaborate and has less dash and spontaneity than that of Marlowe. Like Marlowe, however, Shakespeare also turned to a classical legend for the subject of his poem.

Through Shakespeare's mind "Hero and Leander" was clearly running when he quoted one of its most notable lines in "As You Like It":

"Whoever loved that loved not at first sight ?"

Shakespeare paid the greatest tribute to Marlowe by quoting this and apostrophizing him in a tone of tender recollection as "Dead Shepherd."

6. **Blank Verse and Marlowe.** Blank verse in English literature was first used by Surrey, in his translation of two books of the "Ænied" during the days of Henry VIII. Blank verse had been used in Italy a few years before in a

translation of the same work, so that Surrey did not originate the form ; but the happy skill with which he adopted it, and thus discovered to English poets its most powerful and characteristic verse form, is worthy of all praise. After this, Sackville and Norton used this form in "Gorboduc" in 1562. Since then blank verse had been accepted by almost all, as the best medium for the higher kind of drama, combine as it did a rhythmic force and melody that had not yet been fully developed, freedom from the artificial fetters of rhyme, and as near an approximation as any form of verse can make to the natural flow and rhythm of ordinary dialogue. It is interesting to note that blank verse was at first introduced due to conscious and deliberate imitation of Seneca. But ultimately it proved to be successful ; and it is now so much familiar in English verse from that it seems to be of native origin.

With the coming of Marlowe, however, blank verse received a new stimulus. Thus writes F. S. Boas in his "Shakespeare and His Predecessors" about Marlowe's Blank verse :

"......Such a change (the introduction of blank verse) was absolutely essential if Romantic art was to attain to a rich and untrammelled development........... Its organ of expression must be stately enough for the highest uses, and yet sufficiently simple and nervous to render articulate the cry of the human heart in passionate extremes. Rhyming metres with their necessary element of antithesis and artificiality are unequal to this service; they throw emotion into leading strings, they distort its lineaments, dwarf its strature, emasculate its stature and its virility. Thus the genius of Marlowe, seeking a fit channel of utterance, turned instinctively to blank verse." Boas also points out the difference between Senecan blank verse and Marlowe's innovation. "In blank verse of the Senecan school each line ended with a strongly accented syllable, and stood by itself, separated by a pause from the preceding and following verses. But Marlowe breaking through conventional restraints, altered the structure of the metre, varied the pauses, and produced an entirely novel rhythm of

surpassing flexibility and power." Churton Collins has explained this difference more clearly : "...... it differed from that of his predecessors in the resolution of the iambic into trochaics and dectyls in the frequent substitution of torches and pyrrhics for monosyllables in the large admixture of anapaests, in the interspersion of Alexandrines, in the shifting of the pauses, in the use of hemistics, in the interlinking of verse with verse." Thus we find that th ugh Marlowe cannot be judged as the innovator of blank verse in English dramatic litertature, he was certainly responsible for the introduction of a fitter and healthier blank verse, for supplying Shakespeare with a pliable form of dramatic composition.

7. **Marlowe's Plays.** (*a*) *Tamburlaine the Great, Parts I and II.* The hero of Marlowe's first play, Tamburlaine, is a Scythian shepherd obsessed with the idea that his mission in life is to be the "Scourge of God" and a terror to the world ti l the Immortal Jove says, "Cease Tamburlaine !" With this object Tamburlaine sets upon the task of the conquest of the world. He marches against Persia and wins over the commander of the Persian army. He then proceeds to conquer, one after another, the kingdoms of the East, forcing kings to harness themselves to his chariot, and carries with him a great cage in which a captive emperor is kept like a wild beast. He also conquers Egypt, winning the daughter of the Souldan, Zenocrate, whom he marries. But in the midst of his conquests, Zenocrate suddenly dies. Tamburlaine is terribly shocked. After this he tests his three sons. While the first and the third prove to be quite fit to become warriors, the second one shows cowardly conduct and Tamburlaine kills him. At last comes the time when Tamburlaine lies on his death-bed. Thus the Scourge of God has to yield to Death.

The huge barbaric figure of Tamburlaine is always before our eyes, and the action of the play is only a series of his triumphs. Marlowe's idea of tragic heroes is superbly reflected in the character of this oriental hero.

"To know everything, to possess everything"—this is the motto of Marlowe's heroes. Tamburlaine is also conceived on this higher plane. He is a true conquistador of the sixteenth century, avid and drunk with his own strength, ready to conquer the world. His love for Zenocrate is also extraordinary. He lays down the whole world at the feet of Zenocrate. His soaring passion and limitless ambition are to be found everywhere in the tragedy. This reflection of inhuman ambition of 'Virtue' is a product of the Renaissance, as has been already indicated previously. Tamburlaine also possesses a love of beauty. This is his poetic nature; and it is expressed in his words which must have been felt by poets as a marvellous exposition :

"If all the pens that ever poets held
Had fed the feeling of their master's thoughts,

....

Yet should there hover in their restless heads
One thought, one grace, one wonder at the least,
Which into words, no vertue can digest."

This love of beauty is also a Renaissance feature. So we find this first tragedy by Marlowe, saturated with the spirit of the Renaissance. The high declamatory, bombastic terms used by Tamburlaine, are an instance of Marlowe "Mighty line." But "Tamburlaine" has also its defects. The foremost deficiency is the lack of any dramatic unity or cohesion. The various scenes are held together by the dominating personality of the central figure, and apart from him, they would fall asunder like a pack of cards. Marlowe also gives a subordinate part to woman in his play. Zenocrate is a pale and patient shadow of her lord. She speaks little and what we learn of her, we learn from the praises by her husband. The other characters also are lay-figures. But in spite of all these shortcomings, Marlowe's first play stands unique. It was the first Elizabethan drama to make English hearts swell with a new national pride.

(*b*) *"The Tragical History of Dr. Faustus"* (*1588 or 1589*) Marlowe's second work, "Doctor Faustus", is also a hero-play, and is cast on even larger lines. It is dramatized story of the life and death of a medieval scholar, who sells his soul to the devil, in return for a life of power and pleasure. The condition is that he should get sovereign power and sovereign knowledge by binding himself to the Devil, and thus be able to sati-fy his appetites for twenty-four years. This power and knowledge are used by Faustus in playing practical jokes on the great ones of his day, the pope and the cardinals, and to make poor wretches the butt of his magic. But the twenty-four years come to an end and Faustus has to keep his bargain with Lucifer. He tremblingly awaits death and hell. Till now Faustus has never called upon God, in spite of being begged over and over again by the good angel. But now in his last days, he remembers God and cries in wail. It is too late now and Faustus' soul is taken away by the devils to hell. This is the tragical history of Dr. Faustus.

"Dr. Faustus" embodies, in another form, the same aspiration after the unattainable which "Tamburlaine" had typified. The Will to Power is still mighty, but it operates in the sphere of intellect rather than of action. Faustus as a result of his contact with Mephistophilis, becomes a mightier Tamburlaine, aspiring to control the past and the future, and having devils for his tributary kings. The play represents the tragedy of power, not, as "Tamburlaine" had done, its mere exaltation. But Marlowe has struck a new note in this play. In it he passes beyond the limits of Machiavellism and sounds the depths of the human heart in exhibition of the conflict between will and conscience. The last scene of "Dr. Faustus" is among the most exquisite bursts of sheer poetry. The inspiring passage on the vision of Helen is also magnificently drawn. This shows that Marlowe is a superb poet.

But "Dr. Faustus" was not without defects. It shows almost all the defects of the same kind as we find

in the other plays of Marlowe. It is as usual a one-man show. Faustus appears as a lonely figure in a world of Lilliputians. The other characters are shadowy and vague. Wagner has no independent existence. Moreover, the play is all along written in a serious tone. The scenes of clownage, it has been said, are not from Marlowe's pen, but later interpolations, "Dr. Faustus" is also marked by the complete absence of women characters. Helen is just a vision in his tragedy. Then again, as a drama, "Dr. Faustus" is a weak one ; it is largely a collection of heterogeneous scenes, loosely pinned together.

"*The Jew of Malta* (*1589 ?*). Marlowe's third play. "The Jew of Malta" is again a study of the lust of power —this time the power bestowed by great riches. The drama opens with the scene where Barabas is discovered in his counting house with heaps of gold before him, fingering the glittering coins. Meanwhile, the prince of Turkey comes to the Governor of Malta demanding tribute. The Governor decides that the Jews of the country must pay the money. While the other Jews reluctantly submitted, Barabas refused to pay. Consequently his goods were seized and his house was turned into a nunnery In revenge Barabas indulges in an orgy of slaughter. His daughter manages to enter the nunnery and then throws out the money by night to Barabas. Now Abigail, the daughter is loved by two young men. Barabas succeeds in making them hostile towards each other ; both are killed in a duel over Abigail. Abigail loved one of these youths and she was really grieved at the consequences. She then takes shelter in the nunnery Barabas, with the help of his slave, poisons the inmates of the nunnery including his daughter. In this method he carries on his slaughters. But his slave one day betrays him to a courtesan. Barabas again succeeds in killing the slave and the courtesan. Meanwhile the Turks come to attack Malta, and Barabas goes over to the Turkish side. When the Turks win. Barabas plans to overthrow the Turkish ruler. He is, however,

captured and killed by the former Governor of Malta, who in his turn ultimately overthrows the Turkish ruler. Thus perishes Barabas, the Jew of Malta.

Marlowe asserts the almost infinite value of wealth in this play. The illimitable, the "apeiron" of Marlowe's imagination, intimates itself, for good and for evil, in this play. And the hatred and avarice and *quasi* religious jealousy make the play alive. The old Renaissa ce "virtu" is again reasserted here. But Barabas is like Tamburlaine and Faustus a poet at heart: As he follows in fancy the track of his agrosies "laden with silk a d spice", avarice i self becomes transfigured. It ceases to be a sordid vice. Before the Jew becomes a criminal maniac, he has all the dignity and greatness of Tamburlaine. The play sinks, however, into mediocrity towards the middle and close. Raw horrors accumulate on horror's head, and the play degenerates into a melodrama of the goriest kind. But "The Jew of M lta" shows a remarkable advance over. "Tamburlaine" and "Dr. Faustus" in the knitting together of cause and effect. Barabas is very much more a person than the huge and shadowy figure of Tamburlaine. The action is also concentrated, or at any rate confined, within a much more manageab e area. It is also significant to note that Barabas can be described as the first vigorous sketch of which Shakespeare was to make in Shylock a finished masterpiece. Though there are striking differences between the two characters, it is quite certain that Shakespeare was greatly influenced by Marlowe in the crea ion of Shylock. "The Jew of Malta" can be described as a play rich in fine episodes, and with a glorious opening, but lacking the grip and the imaginative appeal of the earlier plays.

"Edward II" (1590). Marlowe was able to write, before he died at the early age of twenty-nine, the best of the tragedies on national history which preceded Shakespeare's, his "Edward II". The play deals with a king who is dominated by his favourites. Gavestone, a

Frenchman, is held in unusual affection by the King. This becomes the cause of all trouble. Edward neglects his wife, Isable, and is always attached to Gavestone. In this way he proves false to his duties as a ruler and a husband. The nobles meanwhile have formed a feeling of hatred for this royal favourite. With Young Mortimer as their head, they manage to banish Gavestone for a time, but he is speedily recalled and shows the same insolent attitude towards the clergymen and the barons. He taunts them ; bidding the "base, leaden earls" go home and eat their tenants' beef. They answer the taunt by rising in rebellion. They at last succeed in getting hold of Gavestone and execute him. The King is furious at this and decides to march against his rebellious barons. He manages to imprison some of the barons. But Mortimer soon escapes to France, where Queen Isabel is staying with her young son. Mortimer, with the help of the other barons Warwick, Lancaster and Pembroke, comes back to England and defeats the King. The King is compelled to surrender his crown to Mortimer, The King is then shut up in Kenilworth Castle. Mortimer meanwhile, comes to an understanding with the Queen, who becomes his mistress. They both plan to do away with the King and their agents murder Edward in a gruesome manner. But Mortimer realizes that his end is coming soon. He tries his best to banish the Earl of, Kent, brother to the old King. The King's son, now Edward the Third, however, foils his attempts. He kills Mortimer and imprisons his treacherous mother. In this way he revenges his father's death. Here ends "Edward II".

This play stands on an absolutely different level from any of the author's previous works. From all aspects, "Edward II" proves to be a mature product of Marlowe's genius. The first important thing to note is that the play shows most distinctive evidence of growth. The play, in itself, is the first of its kind ; for, to speak the truth, this was the first historical drama in English literature. This, therefore, is a definite advance. Besides

this, the play also reflects the growth of its writer's style, perceptibility and other qualities. For the first times Marlowe introduces in this play a subject which is complex and organic whole, and thus the play stand apart from its pred-cessors which were collections of unconnected episodes. "Edward II" shows the working up of the plot by natural stages to a singularly powerful climax. The play here shows immense advance in structure qualities. The style of the author has also undergone a change. The dialogue is better distributed in speeches. A "fine restraint" is used and the language is comparatively simple. "The measure that had thundered the threats of Tamburlaine is now made to wail the sobs of a broken heart." But the most important new feature of Marlowe's style, in this play, is his power of characterization. In each of his earlier plays, we find a superman dominating the whole plot, who dwarfs the other personages. But in "Edward II", Marlowe has taken special care to differentiate the other characters. While Edward II stands out clearly as the central character, we have other well defined types in Gavestone, Mortimer. Isabel and others. So the play shows remarkable advance in plot construction. As to the character of Edward II, he, like the other heroes of Marlowe, has an idol—his favourite Gavestone and the sensuous pleasures for which he stands. It is practically a re-expression of the simple problem of the impassioned resolute man, it is also fundamentally literary in its mood, as the other plays of Marlowe. So the difference which we find in Edward II is mainly that of the medium—the choice of the hero, the style and characterization. Edward II stands sentimental weakness, the royal baseness which cowardice can make blood-thirsty His love for Gavestone lies at the root of all his weakness Observed from all sides, Edward's career seems to be an ironical retort to Tamburlaine's exultant cry—"Is it not brave to be a king?" There is nothing kingly in the King's behaviour. He is an honour rooted in dishonour. In "Edward II" Marlowe has also achieved the highest triumph in combining the gruesome in painful realism

with the subtle poetic element. So. in spite of the introduction of the Senecan horror element in the death scene it is blended with an artistic strain. The love for luxury as expressed in Edward's speeches is an instance of the Renaissance love of beauty.

This discussion about "Edward II" has been long, for it had to take into consideration the various new elements which Marlowe introduce in the play These elements realiy prove that Marlowe would have developed into a more comprehensive dramatist had his life been spared.

From this discussion, we can see that the first three plays of Marlowe, "Tamburlaine", "The Jew of Malta" and "Dr. Faustus"—all show some similar characteristics. Marlowe asserts the almost infinite value of human and earthly goods, one being the special subject of each play. In "Tamburlaine" it is military power, in "Dr Faustus" it is knowlege, in "The Jew of Malta" it is wealth, and in "Edward II" it is the same assertion of infinitive value of goods, only the subject is differently treated ; here it is Edward's extraordinary infatuation for Gavestone. "Edward II" marks an altogether new aspect of Marlowe's genius

It is interesting to note that these plays of Marlowe reveal a steady development. While the first two plays, "Tamburlaine" and "Dr Faustus", betray certain weakness (*e g.*, the negligence in drawing the woman character, the next play, "The Jew of Malta," shows improvement in this respect The character of Jessica is handled in a better manner. The next play "Edward II", as has been seen already, is a maturer work of Marlowe.

Two other plays by Marlowe, "The Massacre of Paris" and "The Tragedy of Dido" are the weakest of Marlowe's plays. So no commentary of them would be necessary.

Marlowe's place in the history of English literature. In order to ascertain the place of Marlowe in the history of English literature, we should also have a bit of

idea about his age. The Elizabethan era is known as the period of "primitive accumulation". In this period, to every bourgeois it seems as if his instincts are intolerably restricted by laws, rights and restraints, and that beauty and life can only be obtained by the violent expansion of his desires. Intemperate will, the absolute individual will, without form or measure, over-riding all other wills, is the spirit of the era. Marlowe's heroes express this principle in its naivest form.

Marlowe is a tragedian. His heroes die ; and such deaths are tragic, because in this era, the unlimited realization of the self is heroic. We feel that the death is necessary ; for it is impossible for the poet to carry on his ambitious hero further on. So he must put a stop to the will of the hero. Tragedy is, therefore, inevitable. But the tragic conception of Marlowe was something dramatic literature.

Now let us have a look at the state of affairs through which drama, before Marlowe, was passing. English drama was struggling between the formalism of the classicists and the formless enthusiasm and activity of the new playwrigts. The problem. if drama was to survive, was to combine the vigour, enthusiasm and activity of the new generation with the ambition in style and arrangement of Senecan tragedy. The solution of the problem was the outstanding achievement of Marlowe. This is the origin of Marlowe's advent and triumph on the stage of English dramatic literature.

Marlowe's gift of the bank verse to tragedy should also make for him an important place by the side of other famous dramatists in England's literature. From the brief and haughty prologue prefixed to "Tamburlaine", we find that Marlowe had recognised at once the value of blank verse for dramatic poetry. Out of this artistic insight he built that "mighty line which astounded and fascinated his contemporaries ; and his success with it fixed it firmly as the vehicle of serious drama henceforth. The prologue to "Tamburlaine also throws light on

another important thing. The pre-Marlowian English stage was of a conventional type. Petty comic plays abounded and artistic stage-craft was something unknown. Marlowe broke away from those conceits and aimed to be a revolutionary in the contents of the drama.

In breaking away from the medieval conception of tragedy, which as a distinctly moral one, Marlowe produced a new theme for his dramas His heroes, we have already noticed, are essentially heroic. They are killed but the main interest lies in watching their struggle. Their courageous nobility wins our admiration. And the new conception of heroes is one of Marlowe's most outstanding contribution to the development of a truly august type of English tragedy.

Marlowe had thus endowed tragedy with a conception of character, and, in a more general way, with the suggestion of unending possibilities of achievement. But more important than this is his contribution of the chronicle play to English literature. His last outstanding play, "Edward II", shows new possibilities; it marks the advance of the playwright in the structure of the play, the differentiation of dialogue, and above all, it introduces into English stage history the first real historical drama, which was to develop further in the hands of Shakespeare. Nothing quite like the pathetic note, struck in the prison-scene of "Edward II", had been known in the earlier chronicle history. It also served as a kind of text-book for a nation curious as to its past, and seeking therein lessons for its future guidance. So Marlowe's chronicle play naturally made English hearts drunk and giddy with a new national pride.

DOCTOR FAUSTUS

Date of Publication "Dr. Faustus" was probably performed in the same year as it was written, 1588, or the beginning of 1589. It was acted by the "Lord Admiral's Servants"—a dramatic company performing under the patronage of the Lord Admiral, the Earl of Nottingham,

formerly Lord Howard of Effingham. The play long remained a favourite on the stage. The text of the play is in a very unsatisfactory state, as might be expected from the fact that it was not printed till long after Marlowe's death.

The first known edition of the play is the Quarto of 1604, eleven years after Marlowe's death. Several others followed mere reprints of the Quarto ; but in 1616 there appeared a much enlarged edition, containing many more scenes, almost entirely of the "clownage" type, and for the most part taken from the 'Faustbuch's—the history of the life of Dr. Faustus. They could hardly be the work of Marlowe. It is generally supposed that these additions appeared in the 1616 edition. Marlowe, therefore, ought not to be held responsible for passages of dull coarseness that some editors of the play still reprint under his name. Even the first extant edition, that of 1604, strangely enough contains matter that Marlowe could not have written. Here we have a reference in Act IV, Scene 4, to Dr Lopez, a notorious fellow who came to be known after Marlowe's death.

Sources. Marlowe's "Dr. Faustus" is based on the German story of Dr. Faustus or Faust, a real person who lived in the early part of the sixteenth century, and who was believed to have sold himself to the Devil. His history with many marvellous additions, appeared at Frankfort in 1587, in a small volume, generally quoted as the "Faustbuch". In the words of Prof. Henry Morley, the author of this book "caught the attention of the people, by stringing together incidents of magic associated with the fabulous career of a man who had died some fifty years before and whose name and fame survived him. The writer's desire to warn against presumptuous sins ; to attack through Faust, the pride of intellect that sets God at defiance, and through stories of Faust's magic to pour, now and then, Protestant scorn on the Pope."

In the same year (1587) there appeared "A Ballad of Life and Death of Dr. Faustus, the Great Conjurer", to be followed in the next year by an English translation of

the "Faustbuch" entitled "The History of the Damnable Life and Deserved Death of John Faustus" It was upon this book that Marlowe founded his Play, following the German legend pretty closely.

Interest in Marlowe's "Dr. Faustus" has been however seriously warped by speculation on the crude insets of clownage We all feel that the comic scene injure the harmony of the drama But it has been found that the fault is the author's. Marlowe's text suffered from playhouse editing. It may sound strange to-day, but in Elizabethan England, it was the custom to alter and make additions to old plays. A statement on the title page of an Elizabethan drama that it has been 'newly corrected, augmented, and amended' was often made because an imperfected, pirated version was already in the booksellers' shops. Moreover, we find in the edition of "Tambu laine," printer Jones telling us apologetically that he "purposely omitted some fond and frivolous gestures, digressing, and, in my poor opinion, far unmeet for the matter." These people found nothing strange in this sort of frequent alteration. It is therefore reasonably conjectured that some time after Marlowe's death extra comic scenes added to "Dr. Faustus".

Plot Construction Faustus's actual sin is not the lust for power and earthly delights; it is. first, the quest for human rather than for divine learning; and. therewith the cult of black magic and prohibited knowledge. Marlowe makes dramatic use of the Protestant conviction that such things are merely damnable. The Good and Evil Angels of the Moralities here become projections of the warring elements in the soul of Faustus.

The play opens with the entrance of the Chorus, who speaks about the birth of Dr. Faustus. Faustus was born of base stock in Germany. From there he went to Wer enberg, where he soon was grac'd with doctor's name," After this there is given in short the tragic life of Faustus, how he came to be attracted to necromance and thus brought upon himself his own ruin.

We find Faustus soliloquizing in the first scene of the first Act. He is meditating over the possibility of leaving his physician's practice and practise instead, necromancy. He prefers the "metaphysics of magicians" to physic ; he dreams of a world of profit and delight, of power, of honour, of omnipotence, and at last comes to the conclusion that he must be a magician. With this in his mind he calls for his magician friends Valdes and Cornelius. They infuse Faustus's mind, by telling him that magic will bring down to his feet spirits of every element, and they shall be always serviceable to him. Faustus gets more excited. At his request his friends decide to instruct him in the preliminaries of the art of necromancy.

After learning the art, Faustus is able to call Mephistophilis, who appeals to leave his "frivolous demands, which strike a terror to" his fainting soul. Faustus, however, wants to remain adamant in his aim ; he also expresses a wish to sell his soul to Lucifer in exchange of a life of voluptuousness, lasting twenty-four years.

In Act II we find Faustus hesitating between returning to God and continuing his magic. This conflict in his mind is symbolized by the argument between the good Angel and Bad Angel. Mephistophilis is soon summoned by Faustus, and Faustus decides to surrender his soul. He stabs his own arm to sign in blood the bond which is to guarantee the selling of his soul. The privileges are the following. First, Faustus may be a spirit in form and substance. Secondly, Mephistophilis shall be his servant, and at his command. Thirdly, Mephistophilis, shall do for him and bring him whatever he desires Fourthly he shall be in his chamber or house invisible. Lastly, he shall appear to Faustus at all times, in such form or shape as he pleases.

But Faustus cannot remain satisfied with this. The conflict in his mind continues ; he once thinks of renouncing the magic and repenting. Marlowe again brings the Good Angel and the Evil Angel to symbolize the

contradictions in Faustus's mind. In a frenzy of weakness, Faustus cries out for Christ. All at once Lucifer, Beelzebub and Mephistophilis come in. They are offended to hear Faustus uttering the name of Christ and want him to think only of Lucifer. Faustus, terribly frightened, vows not to do so. Lucifer then shows him one of his pastimes. He brings in by his supernatural powers, the Seven Deadly Sins, in their proper shapes. Pride, Covetousness, Wrath, Envy, Gluttony, Sloth and Lechery come in one by one before Faustus.

The third Act takes us to Rome, where Faustus plays practical jokes on the great ones of the day, the Pope and the cardinal, and makes poor wretches the butt of his magic.

But unable to achieve anything very much by his magical powers and falling into despair at the prospect of hell. Faustus is about to kill himself at the prompting of Mephistophilis, when an old man appears and persuades him to pray for God's mercy. This we find in the fifth Act. Mephistophilis appears and threatens to tear him to pieces for going against his bond, whereupon he signs a second bond with Lucifer. Faustus then asks for Helen of Troy as his paramour. On the night of the expiration of his 24 years' lease of life, he awaits the hour of midnight with increasing terror and despair. As midnight strikes the devils seize upon him and bear him shrieking to hell.

This is the framework of Marlowe's "Dr. Faustus". Marlowe has shown defects in the construction of his play. The most important weaknesses are the usual ones, which we find in Marlowe's other plays. He tends to lose sight of the minor figures in the tragedy. His Faustus stands alone. We have the feeling that Faustus has no moral force to fight against. He is a lonely figure in a world of the Lilliputians. The other characters are of no necessity at all; his Wagner has no indepdent existence. We often feel, as we read the play, that the complete absence of all the minor characters in

"Dr. Faustus" would not have done much harm to the drama. Moreover, Marlowe's "Dr. Faustus" is written in an entirely serious tone. His plays are all piched on one note, the note of enthusiasm and tragic passion. His scenes of clowning, (if they are from his pen), read as though the actors had been invited to fill in as they chose. Side by side with this lack of the sense of humour in "Dr. Faustus", we must note another feature—the almost complete absence of women in the play. Helen is just a vision. The other solitary female character is the Duchess of Vanholt for whom Faustus brings a dish of ripe grapes by his magical powers. Then again, as a drama, "Dr. Faustus" is a weak one ; it is largely a collection of heterogeneous scenes, loosely pinned together. These deficiencies prove the circumscribed limits of Marlowe's art.

Marlowe's defects in the construction of his tragedy also show us how superior Shakespeare's method was to his. Compared with Shakespeare's, Marlowe's verse is curiously monotonous. In Marlowe's dramatic verse we had a sort of accumulation of self-contained lines, of exactly the rhythmical pattern, gasped out one after the other. In Shakespeare's, on the other hand, there is a constant variation of verse melody. He could do it better than Marlowe. The latter's verse style is by no means so flexible as even the early verse style of Shakespeare. It is Marlowe's diction, sustained by the soaring intellectual ambition of the Renaissance men, which is so singular and impressive. When he descends to common earth, he is Shakespeare's inferior.

Characters in the Play. As we have seen already, "Dr. Faustus" is a kind of one-man show ; Marlowe has failed to portray fully the minor characters. So our discussion must be concentrated upon the character of Dr. Faustus.

We must remember that "Dr. Faustus" is Marlowe's greatest and most personal tragedy. To all intents and purposes Faustus stands before us on the stage

in the person of the German scholar who was known as the "insatiable speculator". So, naturally enough, much of Marlowe's own character has found its way into Faustus's character. With Faustus passion takes the form of a desire to conquer the secret forces of nature. Marlowe endowed him with the boundless arrogance of a philosopher of the Renaissance. Marlowe aspired after the quest of the impossible, and he painted this aspiration in "Dr. Faustus".

In fact, Marlowe's forceful egoism is projected into the character of the necromancer, Faustus, and this very extravagance was justified, because it expressed his nature.

Marlowe follows Faustus further across the border line between consciousness and dissolution than do any of his contemporaries. With Shakespeare death is a sudden severing of life; his men die conscious the last of some part at least of their surroundings. But Fausts is isolated from all this; his mind is set aside from the past, it is absorbed in the realization of its own destruction. This is a remarkable feature of Faustus's character. When he dies he is not conscious of any thing around him, since he has cast off his regular environments long before. Moreover, we should note that Faustus reaches that point of horror where even pride is abandoned. Marlowe has succeeded in making Faustus forget every single fact associated with his normal life.

As we have already noted, Faustus is practically a reflection of Marlowe's own personality. So Faustus has been painted as a poet The words of Faustus are instinct with poetic imagination. Let us consider the last speech of Faustus—those words of his dying hour. The whole speech is surcharged with tremendous poetic zest.

The next character of importance is Mephistophilis, Satan's follower Mephistophilis, in Marlowe's "Dr. Faustus" is not the cynical spirit of evil drawn by the genius of Goethe, but a more commonplace drudge of the Internal Powers, though not without 'signs of remoser'

and passion.' This element of remorse in Mephistophilis of an important feature. He speaks of Hell in a dissatisfied and repentant tone. He also requests Faustus to abstain from necromancy But for the sake of his duty to Satan, he has to be severe with Faustus.

The other characters in the play are very feebly portrayed The two German friends Valdes and Cornelius, are seen once only. They urge Faustus to learn magic, and one of them also undertakes the responsibility of instructing Faustus. We see them never again in the play. Wagner, Faustus's servant, is brought frequently on the stage. Marlowe attempted a sort of realistic portrayal in the presentation of Wagner, but he failed; for Wagner has no independent existence.

The remaining characters in "Dr. Faustus" deserve little mention. They have been introduced just to give a dramatic form to the story. No ensuing conflict between different characters, as we find in Shakespeare, takes place in "Dr. Faustus".

Leading Idea of the Play. Before proceeding to discuss the main idea of "Dr. Faustus", we must have some idea of the inherent qualities of the great Elizabethan play-wrights, and something also about his age, which to do much with his plays.

This "stormy genius" of the English Renaissance reflected in his work the aspirations of the rising English bourgeoisie during the period of its initial strength. His plays expressed all the passion, all the super abundance of strength, all the utopian during of thought and will of a newly born, exultant class eager to rush into the fray for the conquest of the world. A distinguished note of the Renaissance age, intoxicated by the magnificent possibilities opened to it on every side, was an uncontrollable aspiration after the ideal, a scorn of material conditions, a soaring passion that had no regard for moral limits. This spirit of the rising bourgeoisie of the English Renaissance finds a characteristic vent in "Dr Faustus". Faustus is an embodiment of the epoch. To the man of

the Renaissance, knowledge and power were inseparable. Dr. Faustus is such a superman ; he sells his soul to the devil in exchange for moral happiness, knowledge and power. But he desires this power in order to render his country impregnable, to surround it with an iron wall, to create an unconquerable army to establish universities. The high ambition of the Renaissance bourgeoisie to conquer distant lands, is also reflected in Faustus words about his future programme :

"By him I'll be great emperor of the world,
And make a bridge through the moving air,
To pass the ocean with a band of men ;
I'll join the hills that bind the Afric shore,
And make that country continent to Spain,
And both contributory to my crown ;
The Emperor shall not live but by my leave,
Nor any potentate of Germany" (Act I, Sc. IV).

Faustus's imagination here luxuriates in the names of oriental geography. But we must remember that here is also inherent the seed of English colonialism, which was to germinate in the near future.

So this is the main idea of "Dr. Faustus"—the passionate ambition of the English bourgeoisie of Marlowe's epoch. Faustus is endowed with the Renaissance 'will' or ambition peculiar to the sixteenth century England. Marlowe was the ideologist of the anarchistically revolutionary English merchant bourgeoisie of the end of the sixteenth century. A true humanist, he depicted the ardent moral strivings of his epoch in 'Dr. Faustus'.

Marlowe also presents here the awful doctrine of Medieval Christianity. A man, 'aspiring after the knowledge of forbidden subjects, must go to hell. The chorus points the moral that "the wise should" only.

"Wonder at unlawful things,
Whose deepness doth entice such forward wits,
To practise more than heavenly power permits."

What did Marlowe mean by it ? He shows extraordinary spirituality in the earlier scenes in his view of Hell and by implication of Heaven. Faustus expresses surprise that Mephistophilis can leave Hell. He replies :

> "Why, this is Hell, nor am I out of it.
> Think'st thou that I saw the face of God
> ....Am not tormented with ten thousands Hell
> It being deprived of everlasting bliss ?"

Further we find traces of the contemporaries, shrinking from pushing the doctrine to its logical limits. This brings us to an other interesting topic in connection with Marlowe—his atheism.

Marlowe's Atheism in "Dr. Faustus". Marlowe had been declared an atheist. But his attitude towards religion was rather uncoventional. He painted Faustus as a blasphemer, but retribution followed and Faustus turned back to God in vain. We can also get a glimpse of Marlowe's own attitude towards God here. It seems that he must have felt to the full horror of his denials and his blasphemies. He shook his fist at heaven and feared at the same moment that Heaven might fall and crush him. However desperately his desire to be free, he was bound to Christianity by the surest of chains—hatred mingled with reluctant longing and fascination much akin to fear. So we find a peculiar sort of contradictory statement in "Dr. Faustus," Faustus at one time clings to Hell, but then looks up to Heaven. This is not merely Faustus's own psychological contradiction ; it is a genuine reflection of Marlowe's contradictory leanings towards his own religion. Being fully aware of the hypocrisy, the shams of Christianity, he yet could not forsake it, for the fear of being doomed.

General Comments. The first thing to note while discussing "Dr. Faustus" is the influence of Machiavelli, the famous Italian social and political 16th century writer. Marlowe influenced by the teaching of this philosopher, presented his hero, Faustus, overriding the common moral codes in order to find complete realisation of their parti-

cular ideals. The Renaissance brought forward many elements. First of all, it meant the breaking away from the medieval point of view in which asceticism or other-worldliness predominated. It also meant the liberation of the intellect and senses ; for it introduced a revival of learning with the study of the classics. Another gift of the Renaissance was a new individualism. (See General Introduction). Now, Marlowe endowed Faustus with his own ideas. Fautsus is actually a reflection of Marlowe's own personality. Marlowe sought to conquer impossible indrama, and he could put that same passion into the ambition for earthly dominion, for power over the intangible, for limitless revenge. What Faustus passion takes the form of a desire to conquer the secret forces of nature, Marlowe transfigured him not by omitting or glossing over any of his misdeeds, but by exalting them. It was the quest of the impossible that Marlowe aspired after man his ideal and was freed from all morality who sought the maximum of strength and enjoyment by way of impiety, sensuality and crime.

In fact, Marlowe's forceful egoism is projected into the character of the necromancer. This portrayal of the thirst for the impossible and the exaltation of the so-called misdeeds of the hero, form a new feature of Marlowe's drama.

As we have already noted before, Marlowe's plays bore the imprint of traditional morality. They denounced and condemned crime. But Marlowe dared to claim admiration for the blaspheming necromancer, to make of him a sort of demi-god, Moreover, Marlowe broke away from the more ancient medieval plan. For the Middle Ages, tragedy was a thing of princes and princesses only ; for Marlowe, it was the individual hero. Thus his Faustus is an ordinary German doctor and alchemist. The medieval conception of the royalty is here being supplanted by the Renaissance ideal of individual worth. The majority of the Italian dukes and princes of the fifteenth and sixteenth centuries were base ; men who

had won their position by sheer personal merit, confidence or vallainy. In "Dr. Faustus," similarly, the hero is not of the class that had formerly appeared in tragedy.

In the same way, we find in Marlow'es tragedy a change in the tragic game. Though death comes to Faustus, the kernel of his drama lies rather in the struggle of the brave human soul against forces which in the end prove too strong for it. The interest of Marlowe's drama centres wholly round the personality of Faustus, and the pleasure of the drama comes from watching him, from the sense of greatness which he brought with it. From thus, we can get an idea of Marlowe's main conceptions of serious drama—Renaissance "virtue" battling on to success and then falling unconquered before fate.

"Dr. Faustus" is different from Marlowe's other dramas. He attempted something new here—the delineation of a struggle within the mind of the chief figure. In his earlier plays the struggle in the hero's mind was symbolized by conflicting bodies of minor characters. But in "Dr. Faustus" everything happens in Faustus's ownmind and we can get a full picture of his thoughts from his own words. Marlowe came to realize that this element of the inner struggle bears a great part of the tragic interest. Here it may not be uninteresting to observe that of all Marlowe's drama "Dr. Faustus" comes nearer in conception, character, and plan to the older moralities, in it we can trace the union of the morality with the new Renaissance ideals, all modified a trifle by reminiscences of Seneca. From this union later tragedy was to spring.

As to the influence of Seneca, the Elizabethan bombast in "Dr. Faustus" can be traced to Seneca. The new style of blank verse also originated from Seneca, though it underwent a magnificent improvement in the hands of Marlowe. The long grandiose speeches and the "mighty line of Marlowe."—these two important elements in "Dr. Faustus" can be regarded as the product of the Senecan influence.

Another important influence on Marlowe while writing "Dr. Faustus" was that of the sea-voyages. The sixteenth century was the age of distant conquests and the beginning of colonization. Travellers went out to visit lands for away and came back rich with treasures and infoımation. Those were the days of Drake and Raleigh. As Sir Walter Raleigh in his essay, "The Influence of the English Voyages of the Sixteenth Century on Poetry and Imagination" has truly said: "Without the Voyagers Marlowe is inconceivable." Let us quote here a few lines from that essay in order to bring out more clearly the influence—"His (Marlowe's) imagination is wholly pre-occupied with the marvels of the world and his heart possessed by the new-found lust of power. The tasks that Doctor Faustus assigns to his serviceable spirits might have been studied from the reports of travellers:

"I'Il have them fly to India for gold,
Ransack the Ocean for orient pearl,
And search all corners of the new-found world,
For pleasant fruits princely delicates......
I'll levy soldiers with the coin they bring,
And chase the Prince of Parma from our land,
And reign sole king of all our Provinces."

From this we can understand that the immense popular success of "Dr. Faustus" was not solely due to the resonance and brilliance of the verse or the magic splendour of plot construction. The audience listened to it in a temper of giddiness. Their hearts were drunk and giddy with the new national pride. So Marlowe's play made a deep impression on their minds. The English stage for the first time witnessed such a dash, a vehemence animating a whole play, by which it inspired the conviction that thus to move is to be alive.

Among the scenes in "Dr. Faustus", the last scene is most magnificently composed. It is among the most pathetic and most grandiose in Renaissance drama. It stands alone and is believed to be unsurpassable, even

by Shakespeare. Thus, Marlowe, incapable of a whole masterpiece, yet had genius to reach, here and there, the sublime beauty which has no degrees.

"Now hast though but one bare hour to live,
And then thou must be damned perpetually ;
Stand still, you ever moving spheres of Heaven,
That time may cease, and midnight never come ;
......Or let this hour be out.
A year, a month, a week, a natural day,
That Faustus may repent and save his soul !"

As we read these powerful lines, we feel with Faustus the dreadful agony that overtakes him during these last hours of his life. Seldom has monologue been handled with such tragic intensity or mounted step to such heights of passion and terror.

Marlowe's "Dr. Faustus" is an improvement on his earlier plays. This has been wonderfully explained by F. S. Boas, who says—"......it ("Dr. Faustus") marks and advance upon "Tamburlaine" in many ways. The verse moves with less tumultuous energy, but it is freer and lighter, with more varied and subtle cadences. The power of characterization has ripened, for Faustus is a more complex and human figure than the Scythian conqueror, while Mephistophilis, unlike any of the subordinate personages in the earlier plays, has an independent interest. In point of ethical significance there is notable progress, for sin works out its own Nemesis, and thus the catastrophe of the drama is in vital relation to conduct, not utterly divorced from it, as in the case of "Tamburlaine".

Opinion of Critics. Perhaps of all the praises given to Marlowe's "Dr. Faustus" by different critics, the greatest is that of the German poet Goethe. He condensed much criticism into one phrase—"How greatly it is all planned !"

According to Prof. Ellis-Fermor, it is "a faithful revelation of a mind in transition between two concep-

tions of the universe. As Faustus wavers between his good and evil angels, between the submissive acceptance of a dogmatic system and a pagan simplicity of outlook to which instinct and temperament promoted him."

"The drama is not primarily one of external action but of spiritual combat within the soul of one man, waged according to the laws of the Christian world order."

—Dr. Kocher

"The growing horrors of Faustus are awfully marked by the hours and half-hours as they expire and bring him nearer and nearer to the exactment his dire compact. It is indeed an agony and bloody sweat.

"Marlowe is said to have been tainted with atheistical position, to have denied God and the Trinity. To such a genius the History of Faustus must have been delectable food : to wander in fields where curiosity is forbidden to go, to approach the dark gulf near enoughto look in, to be busied in speculations which are the rottenest part of the core of the fruit that fell from the Tree of Knowledge Barabas the Jew, and Faustus the Conjuror, are offspring of a mind which at least delighted to dally with interdicted subject. They both talk of a language which a believer would have been tender of putting into the mouth of a character though but in fiction. But the holiest minds have sometimes not thought it blamable to counterfeit impiety in the person of another, to bring Vice in upon the stage speaking her own dialect, and themselves being armed with an action of self-confident impunity, have not scrupled to handle and touch that familiarly which would be death to others." —Charles Lamb.

"It ('Dr. Faustus)' culminates in three great emotional moments. The first is the re-appearance of the Old Man whose words bring Faustus to despairing repentance and who is followed by the watchful Mephistophilis. The second is Faustus's cry of ecstasy as he gazes on the

beauty of Helen of Troy, for whose love he will again willingly forget the peril of his soul. And finally there is the death scene. The subdued talk of the scholar as they bid farewell and go to pray is a masterly prologue to the overwhelming passion of Faustus's last hour. With the entry of the chorus and his simple solemn comment the play is rounded to that quiet ending which great tragedy demands" —R. S. Knox.

"Marlowe's 'Doctor Faustus' is rather a tragic poem than a drama, consisting of only fourteen scenes without any grouping into Acts. It is remarkable for singleness of aim and simplicity of construction, though there is plenty of variety and incidents. The passionate and solemn scenes are veryimpressive and the final tremendous monologue before Lucifer seizes Faustus's soul, is unsurpassed in all the range of tragedy."

—Helen Rex Keller.

The Faustus Legend. From times immemorial, people used to regard the trivial enterprises and interests of bucolic life as under the influence of witches. Diseases were believed to come from their power. So it was quite natural that various legends about magicians and witches would be current. One such legend was that of Faust or Faustus.

In the early 16th century there sprang up, first in Germany and later in other countries of Europe, various tales of magicians. Dr. Johann Faust, who was in league with the devil, performed marvels with the aid of the evil one, and practised the black art.

There seems to be little doubt that a soothsayer of this name really existed (said to have died in 1538),but the facts of his life have been lost amid the legends which have gathered about him. He was represented as a charlatan who travelled from place to place in Germany living by his wits, and claiming to be a physician, alchemist and astrologer, and a great magician. Much about his life can be found from the testimonies of his contemporaries. He is said to be born at Knittlingen in

Wurttemberg, or, according to others, at Rhode, near Weimar. His parents were poor, but the bequest of a rich uncle enabled him to study medicine and magic at Cracow. In a letter written by the Abbot Thrithemius of Spanheim, written on August 20, 1507, we find him described as a vagabond, boastful and pretentious, giving himself out as skilled in necromancy, astrology, magic, black art, etc. able to restore by his own genius the works of Aristotle and Plato if they were lost, and reproduce as often as required all the miracles of Christ. We find him, in this account, under the name of Georgius Sabellicus Faustus Junior.

From another testimony by a contemporary, we find Faustus making long and frequent sojourns. Conrad Gesner of Zurich, in a letter written in 1561, mentions him as a wandering scholar of marvellous powers, long since dead. Another contemporary describes in his writings how Faustus had studied magic at Ceacow, worked many vain wonders throughout Germany and was at last carried off by the devil some years before. It is also said that Luther in his conversations spoke freely of Faust and his familiarity in illustration of the craft and wickedness of the devil, and of the necessity of avoiding all perilous dealings with him. Faust he condemned as the typical infidel and impious man, as well as the mere profligate and the vagabond. From these studies of the records by contemporaries, we can see that the main elements of the Faustus story appear to be already formed.

Faustus first appears in literature in the "Historia von Dr Johann Fausten" published at Frankfort in 1587, which contains most of the famous stories told of him. The book is divided into sixty-eight chapters, unequally arranged in three parts and a conclusion. The first part recounts, in seventeen chapters the birth of Faust at Rhodes near Weimar, his early studies and bold speculations, his meeting with the devil in a wood near Wittenberg, and his three several disputations in his own dwelling with the fiend, who gives his name as Mephis

tophilis, when the contract is concluded by which Faust signs away his soul in blood drawn from a vein in his left hand, in return for the services of Mephistophilis, for twenty-four years. The fiend now supplies him with the means wherewith Faust and his servant Wagner are able to live in the greatest luxury. Ere long Faust wishes to marry, but is not allowed, as marriage is an institution of God, and therefore hateful to the devil. Then follow the answers of Mephistophilis to Faustus, who questions about hell and its ten governments, the form and figure of the fallen angel, the power of the devil, the division of hell called Gehenna, its creation, and the tortures peculiar to it.

The second part contains fifteen chapters relating to the rest of the Faust's questions about astronomy and astrology, the causes of winter and summer, the creation of the firmament; after which follow the false answers of the fiend about the creation of the world and birth of man, and the account of Faust's earliest adventures, including a visit to hell and an account of its hierarchy, a journey to the stars, riding upon Mephistophilis in the form of a horse with the wings of a dromedary, and next to many distant countries and famous cities, at Paris, Naples, Venice and Rome. Here the torments and bewilders the Pope with the strange enchantments remaining three days invisible in the papal palace seeing in the Pope and his attendants countless sins like his own—shamelessness, audacity, pride, presumption, gluttony, drunkenness, luxury, adultery and impieties of all kinds.

The third part, in twenty-eight chapters, narrates the conclusion of Faustus's adventures, and especially the mighty deeds done by the necromancy at the court of diverse potentates. At Innsbruck he calls up the shades of Alexander the Great and his wife for the delectation of the Emperor Charles V, and afterwards plays many tricks upon his knights—planting a stag's horns on the head of one, devouring a peasant's load of hay together

with the horse and wagon, and producing fresh apples and grapes in January ; and at carnival time he revels with a company of students, drawing forth wine from a table, and raising Helen of Troy from the shades to gratify their eyes with the sight of her beauty. The story tells further of his debaucheries, and of the seven diabolical succubae whom he made his concubines ; and lastly of his liason in the last year of his term with the famous Helen of Troy, who bore him a son whom he named Faustus Junior. As the end approached he was filled with profound melancholy, seeing hell yawning before his eyes and its unutterable torments, from which there was for him no possible escape, while the wicked spirit now began to torment him with cruely ironical raillery. On the night on which his twenty-four years expired, he was in company with a group of students in a tavern of the village of Rimlich, near Wittenberg, and to them he made a long address expressing his deep penitence, after which he remained alone in his chamber. At midnight a fearful storm arose, horrible hisses as of a thousand serpents were heard, and for a little while the agonising cries of Faust with a hollow and suffocated sound ; but soon all was still. In the morning the floor of the room was found stained with blood, his brains were spattered upon the walls, and his body was found outside, lying near a dunghill, the head and every member hanging half torn on. Helen and her child had disappeared, and the servant Wagner succeeded as heir to his master's property. The histrory ends with an edifying conclusion.

This story gained wide popularity and was used as a theme by many writers. It is almost certain that Marlowe made use not of the original "Faustbuch" but of an English translation. But the earliest yet discovered translation is the 1592 edition, which is however too late to have been that which Marlowe read, for, "Dr. Faustus" is supposed to have appeared in about 1588. But the words "newly imprinted" which occur in its title prove that there must have been an earlier edition, or Marlowe might have seen the translation in manuscript. Dr. Ward suggests that

the MS came into Marlowe's hands from the English actors who had been travelling in Germany and must have made their return journey through the Netherlands.

The full title of the English translation reads, "The Histories of the Damnable Life and Deserved Death of Dr. John Faustus, Newly imprinted and in convenient places imperfect matter amended ; according to the true copy printed at Frankfort and translated into English by P. F. Gent".

After this the strolling players introduced the play into Germany, where it degenerated into puppet-plays and Punch and Judy shows, until Geothe, at the opening of the 19th century, raised it to quite another level.

There gradually crept into the Faust legends, the shadowy figure of a beautiful young German girl. Gretchen, a daughter of the common people, with whom Faust fell desperately in love. This element of story grew and grew in importance until in the hands of Geothe it blossomed into the charming personage of Margaret, whose betrayal by Faust is one of the dominant notes in Goethe's poetic tragedy "Faust" Contrary to the early versions, Mephistophilis fails to absorb Faust completely in the pleasures he provides—one of the conditions of the contract in Goethe's poem—and the result is the ultimate salvation of the magician.

Of artistic representations of Faust all the world knows the fine engravings by Rembrandt finished by Van Vliet (1630). Next came those by Christoph von Sichen (1677). The most famous illustrations to Goethe's "Faust" have been those of Cornelius, Retzsch, Seibertz, Kaulbach and Kreling.

Marlowe's Treatment of the Legend. Marlowe, in "Dr. Faustus", gives the old medieval legend a glowing Renaissance setting. Marlowe's source in the composition of his drama, was most probably the English translation of the German "Faustbuch". He first of all, gave the story a dramatic form and a poetic colouring. He further

condensed the subject-matter of the story, by leaving out many unnecessary details.

Besides this, Marlowe's attitude towards the story is also different. Faust of the popular story is a mere vulgar enchanter, while the hero of Marlowe's masterpiece has the genuine Renaissance passion for 'knowledge infinite.' He aspires to unlawful knowledge because it is an instrument of power. In the German 'Faustbuch' and in its English translation, Faustus is painted as a wicked necromancer and he never for a moment rises above the cunning sorcerer. No high ideal is presented before Faustus's ambition. But Marlowe changed the whole story. His Faustus is not guilty of any wicked ambition ; as a true reflection of the Renaissance spirit, Faustus has superhuman longing for knowledge. This longing leads him to seek refuge in the "black art" or necromancy. The wicked Faustus becomes in Marlowe's drama, symbel of Marlowe's age when fresh wonders of the mind of the world were being revealed and men's hopes of the attainable were youthfully ardent. Faustus's spirit of adventurous learning is felt to be akin to the zeal which fired the Elizabethan rovers in the quest for new region beyond the seas. The intellectual leanings of Marlowe's "Dr. Faustus," his appreciation of the songs of blind Homer and the beauty of Helen, mark him clearly as one endowed with the spirit of the Elizabethan Renaissance.

Marlowe also succeeded in bringing in the tragic element in his handling of the Faustus story. In the old Faustus legends Faustus was represented as an incarnation of wickedness. There is no tinge of sympathy in the narrator's attitude. The appeal of the story was rather like that of a salutary religious tract, than of a real tragic story. But Marlowe felt and conveyed the sense of tragedy in the magician's aspirations and defeat. Faustus is painted here as a noble soul, though he went against the divine spirits, in his pursuit of necromancy. His spiritual greatness draws to him our sympathy and at his death we feel pity and awe which great tragedy demands. Marlowe's "Dr. Faustus" has almost all the

main features of a tragedy. The drama represents the falling of a noble soul from a great height and succeeds in drawing our pity.

How far Marlowe progressed in imparting a poetic hue to the story can be realized if we compare some scenes of his drama with those of the English translation of "Faustbuch."In the latter most of the supreme moments in the life of Faustus have been narrated in drab and monotonous manner. Let us take the description of Faustus's death, as we find in Thomas's "Early English Prose Romances", Chapter LXI :

"The students and the others that were there, when they had prayed for him, they wept, and so went forth : but Faustus tarried in the hall, and when the gentlemen were lain in bed, none of them could sleep, for that they attended to hear if they might be privy of his end. It happened that between twelve and one o'clock at midnight, there blew a mighty storm of wind against the house, as though it would have blown the foundation thereof out of its place. Hereupon the students began to fear, and go out of their beds, but they would not stir out of the chamber, and the host of the house ran out of doors, thinking the house would fall. The students lay near up to the hall, wherein Dr. Faustus lay, and they heard a mighty noise and hissing, as if the hall-door flew open, wherein, Dr. Faustus was ; then he began to cry for help, saying, Murther, murther' ; but it was with a half voice and very hollow ; shortly after they heard him no more. But when it was day the students, that had taken no rest that night, arose and went into the hall, in which they left Dr. Faustus, where, notwithstanding, they found not Faustus. but all the hall sprinkled with blood, the brain cleaving to the wall, for the devil had beaten him from one wall against another ; in one corner lay his eyes, in another his teeth ; a fearful and pitiful sight to behold. Then began the students to wail and weep for him, and sought for his body in many places. Lastly, they came into the yard, where they found his body lying on the horse dung, most monstrous-

ly torn, and fearful to behold, for his head, and all his joints were dashed to pieces : the forenamed students and masters that were at his death, obtained so much, that they buried him in the village, where he was so grievously tormented."

Marlowe was artistic enough to leave out all these gruesome details. Instead of the dull narration of Faustus's death, we find in Marlowe's drama a beautiful soliloquy of Faustus :

"O God,
If thou wilt not have mercy on my soul,
Yet for Charist's sake, whose blood hath ransom'd me
Impose some end to my incessant pain ;
Let Faustus live in hell a thousand years,
A hundred thousand, and at last be sav'd !
O, no end is limited to damned souls !
Why wert Thou not a creature wanting soul ?
Or why is this immortal that Thou hast ?"

Just compare this exquisite passage with the prose narrative quoted above, and the difference will be clear. Marlowe has here gone behind the external description of the death and has revealed the anguish of the mind. We look at Faustus, so to speak, from within him.

In the other supreme scenes of play, also, Marlowe changed the construction of his drama. The summoning of Mephistophilis (Act I, Scene III), the signing of the contract (Act II, Scene I), the momentary repentance followed by the luring vision of Helen (Act V, Scene I), all these scenes are described with inevitable moral commentaries and full of matter-of-fact details, in the "Faustbuch". In the legends also, the main importance is laid upon the supernatural wonders. But Marlowe transformed these scenes into supreme psychological studies ; the workings of Faustus's mind are laid bare before us. These scenes by virtue of their subtle and tragic excellence, take place amongst the emotional situations in Elizabethan tragedy. It is these scenes

which especially justify Marlowe's claim to a rank next to Shakespeare. Marlowe has stripped away many inessentials to make his drama more artistic ; he has, as well, effectively elaborated the more casual points of the narrative. Faustus's fears after his signing of the bond, his interview with the Old Man, the powerful scene in which Mephistophilis in his anger silently hands Faustus the dagger and arrests his soul—these scenes have tedious counterparts in the "Faustbuch."But Marlowe's artistic pen elaborated them into magnificent poetic passages. Marlowe in painting the Evil Spirits also refused to accept the medieval conception of devils as grotesque and ridiculous figures ; He sees them still with something of the tragic splendour of fallen angels.

Characters in the Play

Dr. Faustus

The 'Chorus' in the play tells us that Faustus was born of parents of a base (low) stock (family) just as Christopher Marlowe was born of a shoemaker. He was educated at Wertenburg where he specialized in theology and won a doctorate (Ph. D. or D. Sc.) in the subject. He became too proud because of his scholarship, and as such, he ventured into unknown depths of knowledge, as the result of which he had a fall just as Icarus who went too near the sun while flying with waxen wings fell into the sea. Faustus also being too much inflated with his scholarship dabbled in necromancy or magic that brought about his ruin and tragic end.

In the very first scene of the first Act of the play we find Dr. Faustus sitting in his reading-room and arguing within him which subject he should pursue in order to attain unlimited knowledge and power. One by one he dismisses all subjects such as philosophy, theology, medicine, law, and decides to study the black art or necromancy. He dreams of the unlimited powers which he will acquire as the result of his proficiency in magic. Mark how he talks within himself :

> "These metaphysics of magicians,
> And necromantic books are heavenly ;
> Lines, circles, scenes letters, and characters ;
> Ay, these are those that Faustus most desires.
> O, what a world of profit and delight,
> Of power, of honour, of omnipotence,
> Is Promis'd to the studious artizan !
> All things that move between the quiet poles,
> Shall be at my command : emperors and kings,
> Are but obey'd in their sev'ral provinces,
> Nor can they raise the wind or rend the clouds ;

But his dominion that exceeds in this,
Stretcheth as far as doth the mind of man ;
A sound magician is a mighty god" :

In order to study the art of magic. Faustus consults the two world-famous magicians, named Valdes and Cornelius But just before this consultation Faustus's conscience advises him to read the scriptures and not to study necromancy because magic is a damned art which degrades the soul of man. But the evil curisoity in Faustus tempts him to study magic. Mark how the evil instinct tells him :

"Go forward, Faustus, in that famous art
Wherein all Nature's treasure is contain'd :
Be thou on earth as jove is in the sky,
Lord and commander of these elements."

Faustus does not listen to the voice of his conscience but falls a prey to his evil instinct and decides to study necromancy because he dreams of the untold wealth and power which he will acquire by the art of magic. Mark how he is intoxicated with the dreams and talks within himself :

"Shall I make spirits fetch me what I please,
Resolve me of all ambiguities,
Perform what desperate enterprise I will ?
I'll have them fly to India for gold,
Ransack the ocean for orient pearl,

....

I'll have them wall all Germany with brass,
And make swift Rhine circle fair Wertenberg ;

....

I'll levy soldiers with the coin they bring,
And chase the Prince of Parma from our land,
And reign sole king of all the provinces" ;

....

When Faustus has already decided to study magic, mark how Valdes tempts Faustus further :

"Faustus, these books, thy wit, and our
experience,

Shall make all nations to canonize us.
As Indian Moors obey their Spanish lords,
So shall the spirits of every element
Be always serviceable to us three ;
....
From Venice shall they drag huge argosies,
And from America the golden fleece
That yearly stuffs old Philip's treasury,
If learned Faustus will be resolute."

Cornelius also tempts Faustus with further dreams of acquiring wealth and power :-

"The spirits tell me they can dry the sea,
And fetch the treasure of all foriegn wrecks,
Ay, all the wealth that our forefathers hid
Within the massy entrails of the earth :"

After having studied the art of magic Faustus succeeds immensely in his very first experiment as the result of which Mephistophilis, one of the attendant spirits of the Devil appears before Faustus to do his biddings. Faustus feels very much encouraged with his success and says himself :

"I see there's virtue in my heavenly words.
Who would not be proficient in this art ?
How pliant is this Mephistophilis,
Full of obedience and humility !
Such is the force of magic and my spells:"

When Mephistophilis tells Faustus that before he can completely command the spirits of the various elements of Nature he must abjure the scriptures, Jesus Christ and God, Faustus assures Mephistophilis that he has already done so and that he has completely surrendered himself in the hands of the Devil. Faustus further tells Mephistophilis that if he can get full freedom of knowledge and power for a period of twenty four years only he is prepared to surrender his soul to the Devil.

Before Faustus signs a contract with the Devil he feels the pricks of his conscience. The nobler voice of conscience advises him to give up the art of magic while the evil voice tempts him again with the drama of wealth and power and all sorts of sensuous enjoyments and advises him to forget God, Christ and the scriptures. When Faustus stabs his arm in order to get some blood to write the bond his blood seems to freeze. The significance of this is that the real instinct in Faustus is not altogether evil ; there is yet some touch of good in him inspite of his study of magic; he is not yet completely fallen or degraded morally. Another significant thing Faustus notices in his arm—the worlds 'Homo fuge' or 'Thou, fly away.' These words are a sort of warning to Faustus that he must not pursue magic any further or sign any contract with the Devil. As Faustus feels slightly upset by these two warnings—the freezing of the blood and the mystic words 'Homo, fuge', Mephistophilis tries to divert Faustus's mind by putting up a puppet show of the evil spirits that offers Faustus some crowns (gold coins) and some gorgeous costly garments. The bond is, however, executed by Faustus.

After the signing of the contract when Mephistophilis tries to give Faustus some idea of hell, that hell is a place of eternal tortures, Faustus refuses to believe in the reality of such place, Mark how Fustus talks slightingly of hell and its tortures to Mephistophilis :

> "Think'st thou that Faustus is so fond to imagine
> That, after this life, there is any pain ?
> Tush, these are trifles and mere old wives' tales.".

The real psychology of Faustus at this stage is that he is now intoxicated with the dreams of power and wealth and sensuous enjoyments, and naturally, he cannot and he is not prepared to think of the bitter consequences of all these evil rights and privileges which he would be enjoying in future by the exercise of the art of magic.

But in the second scene of the second Act we find Faustus saying to Mephistophilis :

"When I behold the heavens, then I repent,
And curse thee, wicked Mephistophilis,
Because thou hast depriv'd me of those joys,"

Immediately next to the above words, Faustus says, "I will renounce this magic and repent." At this psychological moment the voice of conscience again begins to prick Faustus. The good voice advises Faustus to repent and seek the pardon of God while the evil voice tells him that he is incapable of repentance and that God cannot help him any way. Faustus at this stage hangs between despair and sorrow, and yet he is tempted further on by the sensuous enjoyment which magic has offered him. Once again, therefore, he hardens his soul to stick to magic and think of Lucifer, the Devil only, and not worry at all about the future of his soul.

Mephistophilis explains to Faustus the construction of the universe, the location, the movement, the character of the heavenly bodies. But when Faustus enquires about the Creator of this mighty universe, Mephistophilis refuses to answer the question because Mephistophilis being a servant of the Devil cannot montion the name of God or say to Faustus that God is the Creator of this universe. At this moment again the Good and the Evil Angels intervene and try to persuade Faustus in their own ways to follow or discard the art of magic and repent or follow further the black art. How pathetically Faustus cries to himself :

"Ah, Christ, my Saviour,
Seek to save ditressed Faustus' soul !"

The Devil himself appears at this moment before Faustus and assures him that God or Christ cannot save him. Faustus for the time being feels probably awkward, and that is why, he assures the Devil (Lucifer) that he will not think of God or pray to him. The Devil in its turn tries to direct the mind of Faustus by putting up a show of the Seven Deadly Sins, which entertains Faustus sufficiently. The significance of this show of the Seven

Deadly Sins is to tempt Faustus further with the charm and splendour of pride, covetousness, wrath, envy, gluttony, sloth and lechery to which all human beings play the victim readily. Faustus also confesses that the show of the Seven Deadly Sins has extremely delighted him or has fed his soul, which means that he has been sufficiently influenced by the glamour of the Seven Deadly Sins which are generally avoided by the virtuous souls.

In the beginning of the third Act, the 'Chorus' informs that Faustus goes into space on the necks of dragons in order to make a survey of the heavenly bodies and to learn something about the construction of the universe. Faustus then goes round the earth in order to see the various lands, oceans and cities. Last of all, he visits Rome and attends the holy St. Peter's feast. He plays some foul tricks upon the Pope and the Cardinals and even upon some of the menials because he bears a hereditary grudge against Papacy and Religion. We notice how ridiculously the Pope and the Cardinals behave when they are being tricked by Faustus and Mephistophilis in their invisible forms, how the Cardinals and other church dignitaries curse or condemn Faustus and Mephistophilis by means of the candle, the Bible and the bell.

After having gone round the earth and also having surveyed the universe when Faustus returns home he is being questioned by his scholar pupils and other people about cosmography and cosmogony and also about astronomy and astrology whose honest curiosity Faustus satisfies thoroughly and earns a world fame. He is feasted by Emperor Carolus the Fifth whom he entertains with the visions of Alexander and his paramour. He then entertains with his magic feats the Duke and the Duchess of Vanholt.

Last of all, in the Fifth Act, Faustus feels again the pangs of his conscience and that is why the Old Man appears before him and reprimands him for dabbling in necromancy and urges him at the same time to repent and pray to God for His forgiveness. Mark how the words of

the Old Man and also Faustus's twentyfour years of indulgences in magic have their reactions upon his mind, and he cries out desperately and pathetically ;

> "Accursed Faustus, where is mercy now ?
> I do repent ; and yet I do despair :
> Hell strives with grace for conquest in my breast :
> What shall I do to shun the snares of death ? "

When Mephistophiles appears before Faustus and rebukes him for thinking of repentance and God, Faustus feels again overwhelmed by the influence of the Devil, and he executes readily another bond by way of assurance of his loyalty to the Devil. After the execution of the second bond Faustus seems to be more degraded, and that is why, he craves the indulgence of having Helen, the imperial beauty of Troy, as his permanent mistress till he dies so that he can enjoy the beauty and youth of her limbs and forget all the pricks of his conscience. This is just the manner in which the great sinners and the criminals of the world try to have their consolation or forgetfulness for the time being believing all the while that they can avert the wages of sin, which unfortunately they cannot as Faustus too fails to avoid the eternal damnation of his soul in hell at the close of twenty four years of his voluptuous, reckless, adventurous and wasteful life.

When we find Faustus conjuring up the spirit of Helen in flesh and blood and kissing and embracing her most emotionally and voluptuously, we feel as if our body and soul are also equally thrilled like those of Faustus by the consuming fire of the youth and beauty of that imperial and matchless paragon of Troy who actually led to the Trojan War and turned the city of Troy literally to ashes.

In the third scene of the Fifth Act we find Faustus most repentant and confessing all his sins to his scholar friends. His words are most significant when he speaks to the scholars : "But Faustus offence can never be

pardoned ; the serpent that tempted Eve may be saved, but not Faustus." Then again, mark how he speaks in reply to the Scholars, who advise him to call on God and ask for His forgiveness, "On God, whom Faustus hath abjured ! on God, whom Faustus hath blasphemed ! Ah, my God, I would weep ! but the devil draws in my tears. Gush forth blood, instead of tears ! yea, life and soul ! O, he stays my tongue ! I would lift up my hands ; but see, they hold them, they hold them !"

Last of all, when the clock strikes eleven o'clock in the night, Faustus becomes most frightened, because just after one hour, he will have to die and the Devil will come to snatch away his soul for eternal damnation in hell. This fear of hell and its damnation makes Faustus frantic in his attempts to run away from the clutches of the Devil or to hide himself behind something—the clouds or the mountains. He appeals to the heavenly bodies so that they may stop their movements in their orbits and thereby arrest the progress of time in order to prevent the clock from striking twelve o'clock—the fateful hour of his tragic doom. He appeals to Nature so that his body may be turned into any of the five elements and his soul may mingle with the water drops of the rains or the ocean, or his soul may be consumed by the flashes of lightning or by the claps of thunder in order to save it from the hands of the Devil. In his most fitful moments of fear, anxiety and despair he tries to believe in the Pythagorian doctrine of transmigration of the soul so that his soul may enter the body of a bird or a beast in order to escape from the hands of the Devil. Faustus wishes even to be a common beast or even the meanest creature on earth but not fall into the hands of the Devil. Faustus seems to believe that it is the human soul alone which can be snatched away to hell for eternal damnation ; otherwise other lower creatures such as the birds and the beasts; the flies and the insects, the plants and the trees have no soul at all. But Faustus, unfortunately, fails to realize that man feels the existence of his soul so long he is alive but when he dies and when his body decomposes or mingles with the various

element of nature, he has no such feeling or consciousness of soul. Then again, Faustus forgets that so long one is alive, one feels certain mental tortures which he calls the tortures of hell ; otherwise when he is dead there is no question of any bodily or mental tortures: and therefore, the very conception of the human soul as against the soul of the universe is absent and fantastic. Mark how stupidly Faustus believes and speaks out his belief :

> "all beasts are happy,
> For, when they die,
> Their souls are soon dissolv'd in elements ;
> But mine must live still to be plagu'd in hell."

The clock strikes twelve and the Devil appears and snatches away the soul of Faustus to hell. That is how Faustus meets his tragic doom and pays the penalty for having pursued the black art for twenty four years of his life.

After having read the whole play, we feel most unmistakably that Doctor Faustus is no other than Marlowe himself, that Faustus's twenty four years of bodily enjoyments through all the senses is nothing but a reflection of Marlowe's own voluptuous life of twenty nine years which he lived on earth ; we feel further that the whole personality of Faustus is a projection of Marlowe's self upon the dramatic canvas with all the moral and religious beliefs of the writer. The German recromancer is, therefore, the English playwright who fancies himself to be ambitious of acquiring unlimited knowledge and power like all other Elizabethans who were inspired by the Renaissance spirit and who therefore west out on long sea-voyages, in quest of adventure, wealth, and colonization or political supremacy.

Many of the critics have pointed out that Faustus like his creator Marlowe is atheistic but we do not accept that view ; we believe, on the other hand, that Faustus throughout the play struggles between old superstitious beliefs of the Middle Ages and the new conceptions of

man and God and the universe and also of the human soul as conceived by the new thinkers, poets, philos phers and scientists of the Renaissance period. If Faustus were, a positive atheist, he would have never feared the Devil, he would have never suffered from so much of mental tortures under the superstitious belief that he has a soul, that there is any sin in the enjoyment of sensuous pleasures or of material power, that the soul survives the body or that the soul goes either to heaven or to hell after the death of the body. Throughout the play we notice that Faustus suffers from the same doubts as we all suffer from, namely, whether there is actually any creator of this universe, whether man can attain perfect knowledge of the universe, whether there is any heaven or hell any where in the universe, whether there is any difference between virtue and vice whether one can attain any kind of salvation by repentance and prayer, whether there is any afterlife beyond the grave, whether the human soul is immortal or mortal like all perishable bodies, whether there is any Devil or any such spirits of hell.

But with all the doubts and fears about hell and damnation in hell for the sinful souls on earth Faustus seems to believe in Christ and God as much as other supersititious human beings believe or as much as Marlowe used to believe, although Marlowe like other sceptics used to abjure the Scriptures and deny the existence of God and the human soul We, therefore, take Faustus as a person that tries to dissolve his doubts of scepticism or atheism into theism or into any other positive faith such as Christianity which is as much full of superstitious beliefs as any other human religion, and which cannot satisfy perfectly the curiosity of the human soul for knowing the mysteries of the universe or for commanding fully the elemental forces of Nature. Faustus, in the beginning of the play, is a bold, defiant, adventurous spirit of the Renaissance, but at the end of the play, he dwindles into the same weak, nervous, cowardly superstitious creature of the Middle Ages ; and that is why, we find him on the approach of his doom believing in Christ

and God and making such frantic attempts in saving himself from the clutches of the Devil. If Faustus could stick to his original defiant spirit till the last moment of his life, he would have been a much greater hero than he appears to be at the close of the play. There is no heroism of Faustus in crying out desperately ;

"O, I'll leap up to my God ! – Who pulls me down ?
See, see where Christ's blood streams in the firmament !
One drop would save my soul, half a drop : ah, my Ghrist !"

Then again, he cries out in fear of the wrath of God :

"and see, where Cod
Stretcheth out his arm, and bends his ireful brows !
Mountains and hills, come, come, and fall on me,
And hide me from the heavy wrath of God !"

Last of all, he cries out :

"O God,
If thou wilt not have mercy on my soul,
Yet for Christ's sake, whose blood hath ransom'd me,
Impose some end to my incessant pain."

A character that believes in the blood of Christ as the ransom for all the sins of the human race, or that turns to God after having once abjured Him and the Scriptures, cannot be regarded as a strong character at all, although most of the scholars and critics have declared Faustus one of the most powerful characters in dramatic literature. These scholars and critics have probably been carried off their feet by the emotional and passionate expressions of Faustus while addressing the spirit of Helen and while appealing to the spheres of heaven and the elements of Nature at the last psychological moment of his approaching doom. Some of the scholars and critics have also mistaken Faustus for an atheist which also is not true because a confirmed atheist can never try to fly away from the Devil or seek the mercy of God or feel nervous at all to think of the horrors of hell, because an atheist does not believe in heaven or

hell, in God or Devil, in virtue or vice, in reward or punishment, in afterlife or this life, in the soul or the spirit, in repentance or salvation, in Christ, Buddha or Mohammad, in mortality or immortality of anything which he cannot perceive with his senses.

Mephistophilis

Mephistophilis is a servant to Lucifer, an angel who through his pride and insolence fell from heaven and became for ever the ruler of hell i.e. the Devil Mephistophilis is one of the unhappy spirits that along with Lucifer that conspired against God and that fell from heaven to be damned for ever in hell. Mephistophilis is a spirit that once saw the face of God and tasted the eternal joys of heaven but now he is deprived of all those blessings and is tormented with ten thousand hells. Mephistophilis like all fallen angels feels that the sight of God was a blessing and that God's presence was an eternal joy, but now that he is fallen into hell he feels keenly the lack of those blessings, and that is why, probably, he finds delight in seeing other human souls being equally deprived of the blessings of God by their insolence and pride. Mark how frankly he confesses to Faustus his love of God and his desire for the joys of heaven !

"Think'st thou that I, who saw the face of God,
And tasted the eternal joys of heaven,
Am not tormented with then thousand hells,
In being depriv'd of everlasting bliss ?"

It is a fact that all fallen creatures who have committed sins and crimes in their life ardently wish that other human beings also should commit sins and crimes and be fallen like themselves. It is also a fact that sinful creatures try their utmost to make others sinful who are good and virtuous just as a characterless woman always tries to tempt a man of character and not a characterless man. Mephistophilis too confesses to Faustus why he has appeared before h m, why he has so readily responded to his call. He explains that because Faustus

was once a virtuous soul but now is fallen by his study of necromancy so Mephistophilis has come to tempt Faustus further with the sins and crimes of life so that Faustus too may be equally degraded and fallen like Mephistophilis and they have to suffer eternal damnation in hell. Mark how Mephistophilis speaks to Faustus in this connection :

> "For, when we hear one rack the name of God,
> Adjure the Scriptures and his Saviour Christ,
> We fly, in hope to get his glorious soul ;
> Nor will we come, unless he use such means
> Whereby he is in danger to be damn'd."

Mephistophilis is undoubtedly a spirit of hell, a servant to Lucifer or Devil, a fallen angel cursed with eternal damnation in hell ; but he is also nothing but the evil spirit of Faustus as of every other human being who is inclined to dabble in necromancy or any such forbidden art of science. Whenever Faustus wants to know something, to acquire some power or to indulge in any kind of sensuous enjoyment, Mephistophilis at once appears before Faustus to do his biddings

It is Mephistophilis who suggests to Faustus that he must sign a bond with Lucifer, and it is only then, that Mephistophilis can be a permanent obedient servant of Faustus. This signing of the bond means a permanent degradation of the soul of Faustus without which he can not get the services of Mephistophilis or can enjoy either power or wealth or any kind of bodily pleasures. The duty of Mephistophilis is merely to degrade the soul of Faustus and to tempt him with greater crimes and deeper sins, and that is why, he speaks to Faustus in the following strain :

> "But, tell me, Faustus, shall I have thy soul ?
> And I will be thy slave, and wait on thee,
> And give thee more than thou hast wit to ask."

Mark also how Mephistophilis helps Faustus with a piece of burning charcoal to melt his blood when it

freezes and ceases to flow for writing the bond. This readiness on the part of Mephistophilis is quite significant as the freezing of Faustus's blood is also equally significant. The blood of Faustus freezes for a moment because Faustus is inwardly a good man and that is why, the frozen blood wants to prevent Faustus from signing the unholy bond ; while Mephistophilis melts the frozen blood with fire because he represents the inherent evil impulse in man that constantly tempts man to do evil deeds and that generally triumphs over the good impulse in man.

Mephistophilis represents the evil spirit in man that tempts man to do all sorts of evil deeds. When Faustus wants to know something about hell, Mephistophilis explains that hell is not outside the man but it is inside the mind of man, and therefore, whatever tortures of hell a sinful creature feels is all within him and not anywhere outside him. Mark how Mephistophilis explains the character or nature of hell to Faustus :

"Within the bowels of these elements,
Where we are tortur'd and remain for ever :
Hell hath no limits nor is circumscrib'd
In one self place ; for where we are is hell,
And where hell is, there must we ever be :"

Milton has said in Paradise Lost', "Hell flies with Satan", which means wherever a sinful creature may go he cannot avoid the mental tortures which follow invariably every act of folly or sin or crime or misdeed. Mephistophilis is, therefore, hell itself as Faustus or any other human being is also hell itself whenever he goes to do any evil deed. The tortures of hell are nothing but the pricks of conscience which every human soul feels whenever it goes to commit any evil deed.

Just as through the lips of Faustus so also through the mouth of Mephistophilis Marlowe speaks out his own views of God and Christ, heaven and hell, life on earth and life after death, mortality or immortality of the human soul, blessings of heaven and tortures of hell etc. Mark how Mephistophilis says about heaven :

"Why, Faustus,
Thinkest thou heaven is such a glorious thing?
I tell thee, 'tis not half so fair as thou,
Or any man that breathes on earth."

Whatever Mephistophilis speaks about astronomy or any other science is nothing but Marlowe's own crude conception of various things, such as, the heavenly bodies, the planets, the stars, the sun and the moon. When Faustus wants to know about the Creator of the universe, Mephistophilis refuses to answer because the spirits of hell or fallen creatures have no right to think of the Creator (God) of the universe : or better because Marlowe could not possibly give any idea of the personality or character of God or could not definitely say whether there is really any Creator of the universe or not. With the Revival of Learning during the fifteenth and the sixteenth centuries, the people of England as well as of Europe began to challenge the old conceptions of the universe, the old beliefs about God, the old dogmas of the Church ; but then, none of the inquirers could come to any definite conception of God or Creator or even any conception of the physical or spiritual universe. That is why, Marlowe's thinking was as much in a melting pot as the thinking of other people of the sixteenth century.

In the third Act we notice how Mephistophilis plays the role of a Puck to help Faustus in playing mischief upon the Pope and the Cardinals of Rome. This mischievous role makes us believe that Mephistophilis is not only a counterpart of the morally degraded human soul but also a counterpart of the funny and mischief-mongering soul of man. Faustus as much as Mephistophilis like their creator Marlowe bears some hatred or grudge against Papacy and all sorts of theological hypocrisy and religious sham, and Marlowe here fulfils his own personal grudge against the Church and its religion through Mephistophilis and Faustus.

In the second scene of the fourth Act, we notice how Robin and Ralph make trifles with magic and how Mephistophilis appears before them and in full vengeance

converts one into an ape and the other into a dog as their fit punishment. We learn from the lips of Mephistophilis that he is no servant of any mean person, any creature in the street like Robin or Ralph, but that he is a servant to Lucifer, to Doctor Faustus, and to all other powerful individuals who have completely mastered the art or science of necromancy. Mark how angrily Mephistophilis speaks within himself when he is annoyed by the summons of creatures like Robin and Ralph :

"Monarch of hell, under whose black survey
Great potentates do kneel with awful fear,
Upon whose altars thousand souls do lie,
How am I vexed with these villain's charms ?"

It is Mephistophilis who helps Faustus in showing his wonderful magic performances before the Emperor Carolus the fifth by bringing back from the other world the spirits of Alexander and his paramour. We notice also in the fourth and the fifth scenes of the fourth Act how Mephistophilis helps Faustus in entertaining the Duke and the Duchess of Vanholt with a few magic tricks.

In the fifth Act we notice how Faustus after having completed his life of twenty four years of adventure and enjoyment feels bitterly disgusted at heart and how at last he tries to repent and pray to God when Mephistophilis comes to warn Faustus severely in order to keep him degraded morally till the end of his life so that he may fitly deserve all the punishments of hell. Mark how Faustus says most repentantly :

"Hell strives with grace for conquest in my breast:
What shall I do to shun the snares of death ?"

Mark also how Mephistophilis rebukes and warns Faustus at this moment :

"Thou traitor, Faustus, I arrest thy soul
For disobedience to my sovereign Lord :
Revolt, or I'll in piece-meal tear thy flesh."

But however much Mephistophilis can rebuke or torment Faustus, who is a degraded soul, he cannot touch even a single hair of the Old Man who has faith in God and Christ and in the Holy Scriptures.

DRAMATIS PERSONAE.

The Pope.
Cardinal of Lorraine.
The Emperor of Germany.
Duke of Vanholt.
Faustus.
Valdes, } *friends to*
Cornelius, } Faustus.
Wagner, *servant* to Faustus.
Clown
Robin.
Ralph.
Vintner.
Horse-Courser.
A Knight.
An Old Man.

Scholars, Friars, and Attendants.
Duchess of Vanholt,
Lucifer.
Belzebub.
Mephistophilis.
Good Angel.
Evil Angel.
The Seven Deadly Sins
Devils
Spirits in the shapes of Alexander The Great, of his Paramour, and of Helen
Chorus.

DOCTOR FAUSTUS

THE TRAGICAL HISTORY OF DOCTOR FAUSTUS

Enter CHORUS

Cho. Not marching now in fields of Thrasymene
Where Mars did mate the Carthaginians;
Nor sporting in the dalliance of love,
In courts of kings, where state is overturn'd,
Nor in the pomp of proud audacious deeds,
Intends our Muse to vaunt his heavenly verse.
Only this, gentlemen,—we must perform.
The form of Faustus' fortunes, good or bad.
To patient judgments we appeal our plaud,
And speak for Faustus in his infancy.
Now is he born, his parents base of stock.
In Germany, within a town call'd Rhodes;
Of riper years, to Wertenberg he went,
Whereas his kinsmen chiefly brought him up.
So soon he profits in divinity,
The fruitful plot of scholarism grac'd,
That shortly he was grac'd with doctor's name,
Excelling all whose sweet delight disputes
In heavenly matters of theology;
Till swollen with cunning, of a self-conceit.
His waxen wings did mount above his reach.
And, melting, heavens conspir'd his overthrow;
For, falling to a devilish exercise,
And glutted now with learning's golden gifts,
He surfeits upon cursed necromancy;
Nothing so sweet as magic is to him,
Which he prefers before his chiefest bliss:
And this the man that in his study sits. [*Exit.*

THE TRAGICAL HISTORY OF DOCTOR FAUSTUS

Enter CHORUS

Chorus. Introducing the drama to the audience, the chorus says that they should not expect the relation of some very adventurous or thrilling event on the stage. They will not see the gallant armies marching through the battlefields of Thrasymene where Hannibal achieved his great victory over the Romans. Nor will they see the Roman god of War, Mars, routing the Carthignians from the same battlefield. They will also not witness amorous scenes of love in the courts of ancient kings whose kingdoms have now vanished. Likewise, says the Chorus, their dramatic Muse was not going to present scenes of thrilling adventures or perilous deeds. The Chorus explained that they were going to present the fortunes and misfortunes of the famous German doctor named Faustus The Chorus appealed to the audience to judge their performance patiently and to applaud it according to its merits. Referring to the infancy of Faustus, the Chorus said that he was born of poor German parents in a town called Rhodes. In his early youth he was sent to Wertenberg where he was carefully brought up by his relations. There he studied theology and acquired admirable scholarship. Very soon he was honoured with the Doctor's title. He surpassed all those scholars who delighted in complicated discussions and disputes over theological problems. Gradually he grew vain and conceited and tried to soar beyond human limits as if flying on silken wings like Icarus, who, in his vain efforts, flew too near the sun, when his wings melted away by the heat of the sun. Likewise Dr. Faustus developed evil designs and having already amassed sufficient gold, he turned to enjoy the contemptible luxury of black magic and necromancy (the power of invoking the spirits of the dead). He now came to believe that nothing was sweeter and more potent than magic and therefore gladly poured over books of magic day and night. Pointing towards Faustus who was devoted to his studies, the Chorus said that he was the man whose fortunes were going to be presented on the stage.

ACT I

SCENE I

FAUSTUS *Discovered in his Studies*

Faust. Settle thy studies, Faustus, and begin.
To sound the depth of that thou wilt profess:
Having commenc'd, be a divine in shew,
Yet level at the end of every art,
And live and die in Aristotle's works.
Sweet Analytics, 'its thou hast ravish'd me!

Bene disserere est finis logics,
Is, to dispute well, logic's chiefest end?
Affords this art no greater miracle?
Then read no more; thou hast attain'd that end:
A greater subject fitteth Faustus' wit:
Bid Oncaymoeon farewell, Galen come:

Seeing, *Ubi desinit philosophus, ibi incipit medious*:
Be a physician Faustus; heap up gold,
And be eterniz'd for some wondrous cure.

Summum bonum medicinae sanitas,
The end of physic is our body's health.
Why, Faustus, hast thou not attain'd that end?
Is not thy common talk sound aphorisms?

Are not thy bills hung up as monuments,
Whereby whole cities have escape'd the plague,
And thousand desperate maladies been eas'd?
Yet art thou still but Faustus, and a man.

Couldst thou make men to live eternally,
Or being dead, raise them to life again,
Then this profession were to be esteem'd.
Physic, farewell! Where is Justinian? [*Reads.*

ACT I

SCENE I

FAUSTUS *discovered in his Studies.*

Faust. O, Faustus, decide finally your future course of studies and set down to discover the farthest depth of the subject you propose to study. Having taken the doctorate in theology, you fix your ambition to reach the farthest end of knowledge of the divine subject. Live day and night in the study of Aristotle's famous treatises on Philosophy. How one of them, the "Analytics" has fascinated him ! "To argue well is the end of the logic." But is logical controversy and discussion the only and the highest aim of logic ? Does it serve no better purpose ? If not, you should not read it any further because you have already gained that end. Faustus's great talents need greater and wider subjects of study. Therefore metaphysics, f rewell. We come the renowned Greek physician, Galen. Know that, "where the philosopher leaves off, there the physician begins." Therefore, Faustus, be a great physician and amass gold thereby and gain great fame and immortality for your skill in physic. "The Supreme God of Medicine is Health" The final end of physic is to preserve good health. If it is so, have you not already gained that end, Faustus ? Are not your plans and programme of visiting certain towns and cities circulated as maxim of public talk and hung on walls and public places for the sake of their publicity ? Have you not, through your periodical visits, protected whole cities from fatal epidemics and saved the lives of thousands of desperate men and women ? In spite of all this marvellous knowledge, you remain just a mortal man, having no power on human birth and death. Can you immortalise man or can you revive the dead to life ? Medical profession were really lauded if that could be possible. But since this is beyond the range of physic, farewell to it. Should you then turn to the study of law as propounded by the famous Emperor Justinian ?

Si una eademque res legatur duobus, alter rem,
Alter valorem ret etc.
A pretty case of paltry legacies ! [*Reads.*

Exhæreditare filium non potest, pater, nisi, etc.
Such is the subject of the institute,
And universal body of the law ;

This study fits a mercenary drudge,
Who aims at nothing but external trash ;
Too servile and illiberal for me.
When all is done, divinity is best :
Jerome's Bible, Faustus ; view it well. [*Reads.*
Stipendium peccati mors est : Ha ! *Stipendium,*

The reward of sin is death : that's hard. [*Reads.*
Si peccasse negamus, fallimur, et nulla est in nobis veritas;
If we say that we have no sin, we deceive ourselves, and
there is no truth in us.

Why, then, belike we must sin and so consequently die ;
Ay, we must die an everlasting death,
What doctrine call you this, *Che sera, sera,*—
What will be, shall be ? Divinity, adieu !
These metaphysics of magicians,
And necromantic books are heavenly ;
Lines, circles, scenes, letters, and characters ;

Ay, these are those that Faustus most desires.
O, what a world of profit and delight,
Of power, of honour, of omnipotence,
Is promis'd to the studious artizan !
All things that move between the quiet poles,
Shall be at my command : emperors and kings,
Are what obey'd i' their several provinces,
Nor can they raise the wind or rend the clouds ;
But his dominion that exceeds in this,
Stretcheth as far as doth the mind of man ;

A sound magician is a mighty god :
Here, Faustus, tire thy brains to gain a deity.

"If one and the same thing is bequeathed to two persons, the one (shall take) the thing, the other the value of the thing." Such are the petty problems of inheritance studied in Law. "A father cannot disinherit his son, unless......". These are the subjects universally studied in treatises on law. Law suits the talents of those whose only aim is the accumulation of wealth. This aim is too low and contemptible for me. Compared with these subjects, theology or metaphsics is by far the best. Better read Jerome's Bible. "The wages of sin is death." If we say that we have no sin we deceive ourselves, and there is no truth in us. Since all must sin, all must die. Yes, eternal sleep in the lap of death is the end of all life. The Italian proverb says: What will be, shall be. If it is so, divinity farewell! Far more alluring are the books and treatises on magic and supernatural powers. The books dealing with the art of raising the spirits of the dead are heavenly indeed. Faustus is most powerfully infatuated by mysterious lines, circles, scenes, letters and figures which are the apparatus of the magicians. What irresistible allurements the books of magic and necromancy have for the studious devotee! They offer the prospects of unbounded profits, pleasures, power, honour and authority to the studious magician. If I study magic (Faustus says) I shall have full command over everything from one pole to the other. Ordinary kings and emperors have their power and authority in their own domains and kingdoms, but they have no control over powerful phenomena of nature, such as winds and clouds. But the dominion of a great magician extends over all the rigions that human mind can conceive. A great magician is a great god indeed. Therefore Faustus must devote himself earnestly to the study and practice of magic.

Enter WAGNER

Faust. Wagner, commend me to my dearest friends,
The German Valdes and Cornelius :
Request them earnestly to visit me.

Wag. I will, sir. [*Exit*.

Faust. Their conference will be a greater help to me.
Than all my labours, plod I ne'er so fast.

Enter GOOD ANGEL *and* EVIL ANGEL.

Good Ang. O, Faustus, lay that damned book aside,
And gaze not on it, lest it tempt thy soul,
And heap God's heavy wrath upon thy head !
Read, read the Scriptures :—that is blasphemy.

Evil Ang. Go forward, Faustus, in that famous art
Wherein all Nature's treasure is contain'd :
Be thou on earth as Jove is in sky.
Lord and commander of these elements.

[*Exeunt Angels*.

Faustus. How am I glutted with conceit of this !
Shall I make spirits fetch me what I please,
Resolve me of all ambiguities,
Perform what desperate enterprise I will ?
I'll have them fly to India for gold,

Ransack the ocean for orient pearls,
And search all corners of the new-found world
For pleasant fruits and princely delicates ;
I'll have them read me strange philosophy,
And tell the secrets of all foreign kings ;
I'll have them wall all Germany with brass,
And make swift Rhine circle fair Wertenberg ;

Enter WAGNER

Faust. Wagner, convey my respects to my dear friends Valdes and Cornelius and request them to meet me urgently.

Wag. I will, sir. *Exit.*

Faust. Their advice in this matter will be more valuable and helpful than all my single-handed efforts, however hard I try.

Enter GOOD ANGEL *aud* EVIL ANGEL.

Good Ang. O Faustus, throw away that damned book of magic, don't study it, otherwise it will contaminate your soul with sin and evil. Thereby you will invoke God's fury on your head and be damned for ever Read the Bible and other scriptures. The study of magical books is unholy and sinful.

Evil Ang. Go ahead, Faustus, in the study and practice of black magic which will give you supreme power and authority over the whole universe. You will have supreme authority over the earth. just as Jupiter has over heaven. You will have full command over all the forces of nature. [*Exeunt Angels.*

Faust. How I am allured by the happy prospects of magic! I shall command spirits to bring me whatever I please. They will resolve all my doubts and problems and perform every task, however hard and perilous. I will bid them fly to India to fetch treasure of gold from there and command them to discover seas and oceans for precious pearls. They will bring lucious fruits and other delicacies from all corners of the newly discovered world. They will read to me all the mysterious books of philosophy and relate to me all the secrets of all foreign kings. I will command the spirits to raise a wall of brass all round Germany for security purposes, and to redirect the river Rhine round the beautiful town of wertenberg.

I'll have them fill the public schools with silk,
Wherewith the students shall be bravely clad,
I'll levy soldiers with the coin they bring,
And chase the Prince of Parma from our land.
And reign sole king of all the provinces ;
Yea, stranger engines for the brunt of war ,
Than was the fiery keel at Antwerp's bridge,
I'll make my servile spirits to invent.

Enter VALDES *and* CORNELIUS.

Come, German Valdes, and Cornelius.
And make me blest with your sage conference.
Valdes, sweet Valdes and Cornelius,
Know that your words have won me at the last
To practise magic and conceal'd arts :
Yet not your words only, but mine own fantasy,
That will receive no object ; for my head
But ruminates on necromantic skill.
Philosophy is odious and obscure :
Both law and physic are for petty wits ;
Divinity is basest of the three,
Unpleasant, harsh, contemptible and vile :
'Tis magic, magic, that hath ravish'd me.
Then, gentle friends, aid me in this attempt.

And I, that have with concise syllogisms
Gravell'd the pastors of the German church :
And made the flowering pride of Wertenberg
Swarm to my problems, as the infernal spirits
On sweet Musaeus when he came to hell.
Will be as cunning as Agrippa was,
Whose shadows made all Europe honour him.

Val. Faustus, these books, thy wit, and our experience,
Shall make all nations to canonize us.
As Indian Moors obey their Spanish lords,
So shall the spirits of every element
Be always serviceable to us three :

I will further bid them to provide silken garments to all school-going childern, who will look smartly dressed and bold. I will pay my soldiers in gold coin brought to me from foreign lands by the spirits. I will expel Alexander Farnese, the Governor and General of the Netherlands from my country and rule as the supreme king over my country. I will make them invent even more strange and more potent armaments of war than Antwerp's bridge built by the Prince of Parma over the river Scheldt. I will bid my serving spirits do all such miracles.

Enter VALDES *and* CORNELIUS

I welcome you my friends, Valdes and Cornelius and request you to favour me with your esteemed advice. You will be glad to know that your entreaties have won me at last and I have determined to study and practise magic and other allied black arts. I have come to this decision not merely through your entreaties but also through my own fancy, which will now admit no opposition.

My head is now meditating on the art of necromancy. Philosophy is dull and tedious. Law and physic suit petty mind only. Divinity is the worst of all. It is unpleasant, hard, hateful and useless. It is magic, and magic alone that has allured my heart. I have already vanquished all German priests and philosophers in the field of logic. The greatest and most promising students of Germany throng round me as the spirits of the dead are believed to throng round the famous musician Musaeus (the son of Orpheus) when he visited the Elysian Fields. Now I want to conquer another field (of magic) whereby I may be regarded as powerful and ingenious as Agrippa.

Val. Faustus, these books of magic, aided by your learning and our experience, will make us dreaded all over Europe. As the Red Indians dread their governing Spanish Lords, so shall all the infernal spirits serve us three.

Like lions shall they guard us when we please ;
Like Almain rutters with their horsemen's staves,
Or Lapland giants, trotting by our sides ;
Sometimes like women, or unwedded maids,
Shadowing more beauty in their airy brows
Than have the white breasts of the Queen of Love :
From Venice shall they drag huge argosies,
And from America the golden fleece.
That yearly stuffs old Philip's treasury,
If learned Faustus will be resolute.

Faust. Valdes, as resolute am I in this
As thou to live : therefore object it not.

Corn. The miracles that magic will perform
Will make thee vow to study nothing else.
He that is grounded in astrology,
Enrich'd with tongues, well seen in minerals,
Hath all the principles magic doth require :
Then doubt not, Faustus, but to be renown'd,
And more frequented for this mystery
Than heretofore the Delphian oracle,
The spirits tell me they can dry the sea,
And fetch the treasure of all foreign wrecks,
Ay, all the wealth that our forefathers hid
Within the massy entrails of the earth :
Then tell me, Faustus, what shall we three want ?

Faust. Nothing, Cornelius, O, this cheers my soul ?
Come, shew me some demonstrations magical.
That I may conjure in some lusty grove,
And have these joys in full possession.

Val. Then haste thee to some solitary grove,
And bear wise Bacon's and Albertus' works,
The Hebrew Psalter, and New Testament ;
And whatsoever else is requisite
We will inform thee ere our conference cease

They will guard us like lions when we wish and will run after us, if we so command them, as German horsemen or as the witches and giants of Lapland. Sometimes they will assume the form of graceful ladies or comely maidens possessing more fascinating eyes and more graceful and creamy breasts than the goddess Venus. The spirits will fly at our command to Venice for jewels and to America for gold and silver, bringing home all their treasures as the King of Spain annually brings from Mexico by the Plato Fleet. All this will be possible if learned Faustus firmly sticks to his pledge of studying and practising magic.

Faust. Valdes, I am as firmly resolved as you live, and therefore have no doubts about me.

Corn. The marvellous achievements of magic will make you give up every other branch of study. You are already well versed in theology and astrology, as well as in several languages and branches of natural science. These are the principal ingredients that a magician most needs. Therefore Faustus, be sure and have no doubts that you will gain unlimited power and recognition with the aid of magic. You will be better honoured and consulted for this power than the Mount Parnassus, the seat of Delphi's Oracle. The spirits whom you will command, can dry the seas and fetch all the treasures of the foreign lands and explore all the gold and wealth ever buried underground by our ancestors. Tell me, Faustus, what else shall we need ?

Faust. Nothing more, Cornelius. How the prospects cheer me up ! My friends, demonstrate to me some magical feats which I may conjure myself in my lonely garden and enjoy their bliss.

Val. Let us, then, retire to some solitary part of the garden, and take with you the celebrated works of Bacon, Albertus, the Hebrew Bible and the New Testament. Whatever else is needed we will let you know before we hold our conference.

Faust. Valdes, first let me know the words of art;
And then, all other ceremonies learn'd,
Faustus may try his cunning by himself.

Val. First I'll instruct thee in the rudiments,
And then wilt thou be perfecter than I.

Faust. Then come and dine with me and after meat,
We'll canvass every quiddity thereof;
For, ere I sleep, I'll try what I can do:
This night I'll conjure, though I die therefor. [*Exeunt*

SCENE II. BEFORE FAUSTUS' HOUSE.

Enter two SCHOLARS.

First Schol I wonder what's become of Faustus, that was wont to make our school ring with *sic probo*.

Sec. Schol. That shall we know; for see, here comes his boy.

Enter WAGNER

First Schol. How now, sirrah! where's thy master?

Wag. God in heaven knows.

Sec. Schol. Why, dost not thou know?

Wag Yes, I know, but that follows not.

First Schol. Go to, sirrah! leave your jesting, and tell us where he is.

Wag. That follows not necessary by force of argument; that you, being licentiates, should stand upon; therefore acknowledge your error, and be attentive.

Sec. Schol. Why, didst thou not say thou knewest?

Wag. Have you any witness on't?

First Schol. Yes, sirrah, heard you.

Wag. Ask my fellow if I be a thief.

Sec. Schol. Well, you will not tell us?

Faust. Valdes, teach me first the words of enchantment and the necessary rites and I will practise the art myself.

Val. I will teach you the basic principles first and gradually you will grow more perfect than myself in this art.

Faust. Then come and have your supper with me and thereafter we shall discuss the attributes of magic. I am determined that before I go to sleep to-night, I will practise magic and conjure spirits, even though I come to die in this enterprise.

SCENE II

Enter two SCHOLARS.

First Schol. I wonder what has become of Faustus, whose words, "Thus I prove it," need echoing within the walls of our school.

Second Schol. We shall learn of him from his servant who comes there.

Enter WAGNER.

First Schol. Where's your master, sir ?

Wag. God only knows where he is ?

Sec. Scholar. How is it that you do not know ?

Wag. Yes, I know, but that does not matter much.

First Schol. Don't joke with us and tell us where he is.

Wag. This is no logical argument on which scholars like you should insist. Still listen to me carefully.

Sec. Schol. Why, did you not tell us that you knew?

Wag. Do you have a proof for that?

First Schol. Yes, I heard you myself.

Wag. Then you ask the other servant.

Sec. Schol. Are you not going to tell us ?

Wag. Yes, sir I will tell you : yet, if you were not dunces, you would never ask me such a question ; for is not he *corpus naturale* ? and is not that *mobile* ? then wherefore should you ask me such a question ? But that I am by nature phlegmatic, slow to wrath, and prone to love, it were not for you to come within forty foot of the place of execution ; although I do not doubt but to see you both hanged the next session. Thus having triumphed over you, I will set my countenance like a precision, and begin to speak thus :—Truly, my dear brethren, my master is within at dinner, with Valdes and Cornelius, as this wine, if it could speak, would inform your worships : and so, Lord bless you, preserve you, and keep you, my dear brethren, my dear brethren ! [*Exit.*

First Schol. Nay, then, he is fallen into that damned art for which they two are infamous through the world.

Sec. Schol. Were he a stranger, and not allied to me, yet should I grieve for him. But, come, let us go and inform the Rector, and see if he by his grave counsel can reclaim him.

First Schol. O, but fear me nothing can reclaim him !

Sec. Schol. Yet let us try what we can do. [*Exeunt.*

SCENE III. IN A GROVE.

Enter FAUSTUS

Faust. Now that the gloomy shadow of the earth
Longing to view Orion's drizzling look,
Leaps from th' antarctic world unto the sky,
And dims the welkin with her pitchy breath,
Faustus, begin thine incantations,
And try if devils will obey thy hest,
Seeing thou hast pray'd and sacrific'd to them.

Wag. Yes, sir, I will tell you, although unless you were a perfect fool, you should not have asked me this because is he not a natural living person, capable of moving? If so, why should you ask me this question! But since I am not easily excitable and am not quickly enraged, but more inclined towards love, therefore I will not advise you to come within forty feet of the dinning hall, *i.e*, the chamber where "execution is done upon meat and drink." Having vanquished you thus by my logic, I assume my natural tone and tell you that my master is dinning within with his friends, Valdes and Cornelius. This is all I can tell you, my dear brothers.

First Schol. I am afraid he has fallen in love with damned magic for which those two gentlemen are notorious in the world.

Sec. Schol. Even if Faustus were a complete stranger and not at all related to me, I should have lamented for him for his folly. Let us still inform the Rector if he can win him back to the path of God.

First Schol. But I am afraid nothing can now win him back.

Sec. Schol. Let us still try all we can. [*Exeunt.*

SCENE III

Enter FAUSTUS

Faust. Now since the day is declining and the constellation called Orion is threatening thunder and rain from the Southern hemisphere and the sky is growing darker and gloomier, it is a very appropriate hour for conjuring the infernal spirits of the hell. Let me now repeat my incantations of magic and see if the spirits of the hell can be conjured at my prayers and sacrifices.

Within this circle is Jehovah's name,
Forward and backward anagrammatiz'd.
The breviated names of holy saints.
Figures of every adjunct to the heavens,
And characters of signs and erring stars,
By which the spirits are enforc'd to rise :
Then fear not, Faustus, but be resolute,
And try the uttermost magic can perform :—

Sint mihi dei Acherontis propitii ! Valeat numen triplex Jehovae ! Ignei, aerii, aquatani spiritus, salvete ! Orientis princeps Beelzebub, inferni ardentis monarcha ; et Demogorgon propitiamus vos, ut appareat et surgat Mephistophilis : quid tu moraris Per Jehovam Gehennam et conseratam aquam quam nunc spargo, signumque crucis quod nunc facio, et per vota nostra, ipse nunc surgat nobis dicatus Mephistophilis !

Enter MEPHISTOPHILIS.

I charge thee to return, and change thy shape ;
Thou art too ugly to attend on me :
Go and return an old Franciscan friar :
That holy shape becomes a devil best.
[*Exit Mephistophilis.*

I see there's virtue in my heavenly words ;
Who would not be proficient in this art ?
How pliant is this Mephistophilis,
Full of obedience and humility !
Such is the force of magic and my spells :
Now, Faustus, thou art conjuror laureat,
That canst command great Mephistophilis :
Quin regis Mephistophilis fratris imagin.

Enter MEPHISTOPHILIS (*like a Franciscan friar*).

Meph. Now, Faustus, what wouldst thou have me do?

Faust. I charge thee wait upon me whilst I live,
To do whatever Faustus shall command,
Be it to make the moon drop from her sphere,
On the ocean to overwhelm the world.

I write the name of Jehovah within this circle and the names of other saints in their abbreviated form all round it. Let me draw the figures of all such supernatural spirits and symbols of all planets, which conjure up the spirits of the dead. Faustus, don't be afraid, be resolute and see what magic can perform—

"May the Gods of Acheron (the infernal regions) be propitious to me! Farewell to the three-fold deity of Jehovah. Hail, spirits of Fire, Air, and Water! Beelzebub, Prince of the East, Monarch of the burning hell, and Demogorgon, we propitiate you, that Mephistophilis may appear and rise; why lingerest thou? By Jehovah, Gehenna, and the consecrated water which I now sprinkle and the sign of the cross which I now make, and by our vows, may Mephistophilis himself, devoted to your service, now rise."

Enter MEPHISTOPHILIS

I charge you to return and change your form You are at this time too ugly to attend on me. Go and return again in the guise of a Friar of St. Francis. That form will suit you best.

[*Exit Mephistophilis.*

I see that my incantations have magical potency. Who would not like to acquire proficiency in this art? How gentle, obedient and humble was Mephistophilis! Such is the power in magic and other black arts. O' Faustus, you are now the monarch of magicians and conjurers. You can now command Mephistophilis, "For indeed thou rulest in the image of thy brother, Mephistophilis."

Enter MEPHISTOPHILIS (*like a Franciscan friar*).

Meph. Now, Faustus, what do you want me to do?

Faust. I charge you to serve on me so long as I live and do whatever I command, even if my command were to bring down the moon from the sky or drown the world in the seas.

Meph. I am a servant to great Lucifer,
And may not follow thee without his leave;
No more than the commands must we perform.

Faust Did not he charge thee to appear to me?

Meph. No, I came hither of mine own accord.

Faust. Did not my conjuring speeches raise thee? speak.

Meph. That was the cause, but yet *per accident*:
For, when we hear one rack the name of God,
Abjure the Scriptures and his Saviour Christ,
We fly, in hope to get his glorious soul;
Nor will we come, unless he use such means
Whereby he is in danger to be damn'd.
Therefore the shortest cut for conjuring
Is stoutly to abjure the Trinity,
And pray devoutly to the Prince of Hell.

Faust. So Faustus hath
Already done; and holds this principle,
There is no chief but only Belzebub;
To whom Faustus doth dedicate himself.
This word "damnation" terrifies not him,
For he confounds hell in Elysium:
His ghost be with the old philosophers!
But, leaving these vain trifles of men's souls,
Tell me what is that Lucifer, thy Lord?

Meph. Arch regret and commander of all spirits.

Faust. Was not that Lucifer an angel once?

Meph. Yes, Faustus, and most dearly lov'd of God.

Faust. How comes it, then, that he is prince of devils?

Meph. O, by aspiring pride and insolence;
For which God threw him from the face of heaven.

Faust And what are you that live with Lucifer?

Meph. Unhappy spirits that fell with Lucifer,
Conspir'd against our God with Lucifer,
And are for ever damn'd with Lucifer.

Meph. I am great Lucifer's servant and therefore cannot serve you without his permission, for I have to carry out all his commands.

Faust. Did he not ask you to appear before me ?

Meph. No, I came here of my own choice.

Faust. Have you not been raised by my incantations ?

Meph. That was the cause, yet I came here by chance for whenever we hear anyone blaspheming the name of God and condemning the Scriptures and Christ, we approach that person with the hope of winning his soul to our fold. We do not come until the person concerned practises such means as may bring damnation on him. Therefore the easiest way of conjuring the infernal spirits is to condemn the Holy Trinity and to pray earnestly to Beelzebub, the Prince of Hell.

Faust. Faustus has already done so. He holds Beelzebub to be the most potent spirit and dedicates himself to his service. The word "Damnation" does not now terrify him. He makes no distinction between the Elysium and hell. May his spirit join the fold of non-believing philosophers ! But leave th se reflections on the human soul and let me know what is Lucifer whom I have now to serve.

Meph. Lucifer is the supreme commander of the spirits of hell.

Faust. Was he not once an angel ?

Meph. Yes, he was the dearest angel of God.

Faust. How, then, has he become the prince of Devils ?

Meph. O, he fell through ambition, pride and insolence to God who hurled him down from heaven to eternal hell.

Faust. And what are you that serve on Lucifer ?

Meph. I am one of those unhappy spirits who fell with Lucifer, for conspiring against God and who are damned for ever.

Faust. Where are you damn'd?
Meph. In hell.
Faust. How comes it, then, that thou art out of hell?
Meph. Why this is hell nor am I out of it:
Think'st thou that I, who saw the face of God,
And tasted the eternal joys of heaven,
Am not tormented with ten thousand hells,
In being depriv'd of everlasting bliss?
O Faustus, leave these frivolous demands,
Which strike a terror to my fainting soul!
Faust. What, is great Mephistophilis so passionate
For being deprived of the joys of heaven?
Learn thou of Faustus' manly fortitude,
And scorn those joys thou never shalt possess.
Go, bear these tidings to great Lucifer;
Seeing Faustus hath incurr'd eternal death
By desperate thoughts against Jove's deity.
Say, he surrenders up to him his soul,
So he will spare him four and twenty years,
Letting him live in all voluptuousness;
Having thee ever to attend on me,
To give me whatsoever I shall ask,
To tell me whatsoever I demand,
To slay mine enemies, and aid my friends,
And always be obedient to my will.
Go and return to mighty Lucifer,
And meet me in my study at midnight,
And then resolve me of thy master's mind.

Meph. I will, Faustus. [*Exit.*

Faust. Had I as many souls as there be stars,
I'd give them all for Mephistophilis.
By him I'll be great emperor of the world,
And make a bridge through the moving air,
To pass the ocean with a band of men;
I'll join the hills that bind the Afric shore
And make that country continent to Spain,
And both contributory to my crown.

Faust. Where are you damned ?

Meph. In hell.

Faust. Why are you out of hell, then ?

Meph. No, I am not out of hell. Do you think that I who have once seen the glory of God and enjoyed the blessings of heaven, am not tormented as with the pangs of ten thousand hells in the mere recollection that I have been deprived of those heavenly blessings ? O, Faustus leave these sinful and thoughtless demands, which make even my soul shake with terror

Faust. Is Mephistophilis really so sentimental about the withdrawal of these heavenly blessings ? Take lesson from my resolute heart and condemn the blessings of heaven which are not for you Go and give this message to great Lucifer : Faustus has incurred eternal damnation by blaspheming the Holy Trinity. So he surrenders his soul to him in return of the following boons. He should be permitted to live freely for twenty-four years, in all voluptuousness. You should be constantly attending on me and bringing me whatever I ask for and telling me whatever I seek to know. You should kill my enemies and help my friends and ever remain obedient to my commands. Go back to great Lucifer and meet me at midnight in my study-room and inform me of your master's decision.

Meph I will, Faustus. [*Exit.*

Faust. If I had as many souls as there are stars in the sky, I shall willingly surrender them to Mephistophilis. Through his aid I shall become the supreme monarch of the world and make a bridge through the air, in order to cross seas and oceans along with my followers. I will join the hills of Africa with the shores of Spain and thereby make Africa a tributary to Spain, and both falling within my domain.

The emperor shall not live but by my leave,
Nor any potentate of Germany,
Now that I have obtain'd what I desire.
I'll live in speculation of this art,
Till Mephistophilis return again. [*Exit.*

SCENE IV. IN A STREET.

Enter WAGNER *and* CLOWN.

Wag. Sirrah, boy, come hither.

Clown. How, boy! swowns, boy! I hope you have seen many boys with such pickadevaunts as I have: boy, quotha!

Wag. Tell me, sirrah, hast thou any comings in?

Clown. Ay, and going out too; you many see else.

Wag. Alas, poor slave! see how poverty jesteth in his nakedness! the villain is bare and out of service, and so hungry that I know he would give his soul to the devil for a shoulder of mutton, though it were blood-raw.

Clown. How! my soul to the devil for a shoulder of mutton, though 'twere blood-raw! not so, good friend; by'r lady, I had need have it well roasted, and good sauce to it, if I pay so dear.

Wag. Well, wilt thou serve me, and I'll make thee go like *Qui mihi discipulus*?

Clown. How, in verse?

Wag. No, sirrah; in beaten silk and staves-acre. Hold, take these guilders. [*Gives money.*

Clown. Gridirons! what be they?

Wag. Why, French crowns.

Clown. Mass, but for the name of French crowns, a man were as good have as many English counters. And what should I do with these?

The Roman Emperor, Charles, V will not live except through my permission, nor will there live any riv l of mine in Germany. Now that I have achieved this great power, let me further meditate on this art until Mephistophilis comes back to me.

SCENE IV.

Enter WAGNER *and* CLOWN

Wag. You, boy, come here.

Clown. Hello, you must have met many boys so accidentally, what do you say ?

Wag. Tell me, do you have any income ?

Clown. Yes, and expenses too. You may seek for another.

Wag. Alas, how poor and helpless is this fool ! He is poor and unemployed and so starving. Therefore I believe that he can pledge his soul to the devil just for a shoulder of raw mutton (goat's meat).

Clown. Do you really believe that I shall give away my soul for a shoulder of raw mutton ? No, never. If at all I pledge my soul, then the shoulder of mutton should be well roasted and served with sauce.

Wag. Well, are you willing to serve me ? If so I will proclaim : "He that's my disciple."

Clown. Will you proclaim in imagination ?

Wag. No, boy, in all reality, by paying you in gold and silver. Here are for you a few gold coins.

Clown. Oh, what coins are these ?

Wag. They are French coins.

Clown Oh ! these French coins are as useless as counterfeit English coins. What shall I do with them ?

Wag. Why, now, sirrah, thou art at an hour's warning, whensoever or wheresoever the devil shall fetch thee.

Clown. No, no ; here, take your gridirons again.

Wag. Truly, I'll none of them.

Clown. Truly, but you shall.

Wag. Bear witness, I gave them him.

Clown. Bear witness, I give them you again.

Wag. Well, I will cause two devils presently to fetch thee—away Baliol and Belcher !

Clown. Let your Baliol and your Belcher come here, all I'll knock them, they were never so knocked since they were devils : say I should kill one of them, what would folks say ? "Do ye see yonder tall fellow in the round slop ? He has killed the devil." So I should be called Kill-devil all the parish over.

Enter two DEVILS ; *and the* CLOWN *runs up and down crying.*

Wag. Baliol and Belcher,—spirits, away !

[*Exeunt* DEVILS.

Clown. What, are they gone ? a vengeance on them ! they have vile long nails. There was a he-devil and a she devil : I'll tell you how you shall know them ; all he-devils has horns, and all she devils has cloven feet.

Wag. Well, sirrah, follow me.

Clown. But, do you hear ? if I should serve you, would you teach me to raise up Banios and Belcheos ?

Wag. I will teach thee to turn thyself anything, to a dog, or a cat, or a mouse, or a rat, or anything.

Clown. How ! a Christian fellow to a dog, or a cat, a mouse, or a rat ! No, no, sir ; if you turn me into anything, let it be in the likeness of a little pretty frisking flea, that I may be here and there and everywhere : I'll tickle the pretty wenches ! I'll be amongst them, i'faith !

Wag. You fool, you need but an hour and the devils will bring you anything or take you anywhere you like.

Clown. No, no, take back your coins.

Wag. No, I don't want them back.

Clown. Truly, you must.

Wag. Remember I have given you the coins.

Clown. You also remember, I am willing to return them to you.

Wag. Well, I will just raise two devils—Baliol and Belcher who will take you away.

Clown. Oh, let them come, and I will knock them down, or I will kill one of them and then how I shall be admired by the people ! Pointing towards me, people will say that that tall fellow killed a devil. I shall be known as a Kill devil all over the parish.

Enter two DEVILS ; *and the* CLOWN *runs up and down crying.*

Wag. Baliol and Belcher—disappear.

[*Exeunt* DEVILS.

Clown. Have they gone ? A plague on them ! They had long and sharp nails. One of them was a he-devil and the other a she-devil. I can tell you how to distinguish their sex. The he-devil has horns and the she-devil cloven feet.

Wag. Well, will you serve me now ?

Clown. Yes, on one condition. You will teach me how to raise spirits.

Wag. I will rather teach you to turn yourself into any form,—a dog, a cat, a mouse or a rat.

Clown. Oh, how can a Christian turn himself into a dog or a cat or a mouse ! Better teach me to turn myself into a fly, so that I may tease naughty women and dwell with them.

Wag. Well, sirrah come.

Clown. But, do you hear, Wagner ?

Wag. How !– Bliol and Belcher !

Clown. O Lord ! I pray, sir, let Banio and Belcher go sleep.

Wag Villain, call me Master Wagner and let thy left eye be diametarily fixed upon my right heel, with *quasi vestigias nostras insistere.*

Clown. God forgive me, he speaks Dutch fustian Well I'll follow him ; I'll serve him, that's flat. [*Exit.*

ACT II

SCENE I

FAUSTUS *discovered in his Study.*

Faust. Now, Faustus, must
Thous needs be damn'd, and canst thou not be sav'd.
What boots it, then, to think of God or heaven ?
Away with such vain fancies and despair ;
Despair in God, and trust in Beelzebub :
Now go not backward ; no Faustus, be resolute :
Why waver'st thou ? O, some hing sounds in mine
ears,
"Abjure this magic, turn to God again !
Ay, and Faustus will turn to God again.
To God ? He loves thee not,
The god thou serv'st is thine own appetite,
Wherein is fix'd the love of Beelzebub :
To him I'll build an altar and a church,
And offer lukewarm blood of new-born babes.

Enter GOOD ANGEL *and* EVIL ANGEL.

Good Ang. Sweet Faustus, leave that execrable art.
Faust. Contrition, prayer, repentance –what of them ?
Good Ang. O, they are means to bring thee unto
heaven !
Evil Ang. Rather illusions, fruits of lunacy,
That make men foolish that do trust them most.

Wag Well, come with me.

Clown But remember my words, Wagner,

Wag. Well, Baliol and Belcher !

Clown. Sir, I pray, let the devils sleep.

Wag. Well, fool, call me Master and look sharp at the heel of my right foot, "to tread, as it were, in many steps."

Clown. God, have mercy on me ! He speaks Dutch. Well, it is certain that I will serve him. [*Exit.*

ACT II

SCENE I.

FAUSTUS *discovered in his Study.*

Faust. Faustus, you are damned and can never be saved. Now, what is the use of meditating on God and heaven ? Let me give up all thoughts and fancies of God. Have faith in Beelzebub. Don't go back and remain firm in your resolution Why should you hesitate? O, a faint sound is distilling into my ears, whispering : 'Give up this magic and turn to God again." And will you turn to God again ? No, God does not love you. You have to serve Beelzebub and seek his love. I will build an altar and a church and dedicate them to Beelzebub and propitiate him by offering fresh blood of new-born infants.

Enter GOOD ANGEL *and* EVIL ANGEL.

Good Ang. Noble Faustus, give up this unholy practice of magic.

Faust. Prayer and repentance, of what avail are they ?

Good Ang. They will take you to heaven.

Evil Ang. These are fantastic and foolish notions. Men make themselves fools by believing in them.

Good Ang. Sweet Faustus, think of heaven and heavenly things.

Evil Ang. No, Faustus, think of honour and of wealth. [*Exeunt* ANGELS.

Faust. Of wealth !
Why, the signiory of Embden shall be mine.
When Mephistohilis shall stand by me,
What God can hurt thee, Faustus ? Thou art safe.
Cast no more doubts—Come, Mephistophilis,
And bring glad tidings from great Lucifer :—
Is't not midnight ?—Come, Mephistophilis,
Veni, veni, Mephistophile.

Enter MEPHISTOPHILIS

Now tell me what saith Lucifer, thy lord ?

Meph That I shall wait on Faustus whilst he lives.
So he will buy my service with his soul

Faust. Already Faustus hath hazarded that for thee.

Meph. But, Faustus, thou must bequeath it solemnly,
And write a deed of gift with thine own blood ;
For that security craves great Lucifer.
If thou deny it, I will back to hell.

Faust. Stay Mephistophilis, and tell me, what good will my soul do thy Lord ?

Meph. Enlarge his kingdom

Faust Is that the reason why he tempts us thus ?

Meph *Solamen miseris socios habuisse doloris*

Faust. Why, have you any pain that torture others ?

Meph. As great as have the human souls of men.
But, tell me, Faustus, shall I have thy soul ?
And I will be thy slave, and wait on thee,
And give thee more than thou hast wit to ask.

Faust. Ay, Mephistophilis, I give it thee

Meph. Then, Faustus, stab thine arm courageously,
And bind thy soul, that at some certain day,
Great Lucifer may claim it as his own ;
And then be thou as great as Lucifer.

Good Ang. O, Faustus, think of God and heavenly blessings.

Evil Ang. No, Faustus, think of fame, wealth and pleasures of life.

Faust. O, as for wealth, I can have all the treasures of the German port Embden. When Mephistophilis will be there to serve me, even God will not be able to harm me. You are safe. Have no doubts. Come, Mephistophilis and bring me the message from Lucifer. It is now midnight Mephistophilis, come. "Come, come, Mephistophilis."

Enter MEPHISTOPHILIS.

Now tell me what is your Lord's reply.

Meph. He has commanded me to serve on Faustus so long as he lives and thereby Lucifer will buy his soul.

Faust. Faustus has already run that hazard.

Meph. But Faustus, you have to pledge your soul solemnly to Lucifer and write the deed in your own blood. That is Lucifer's condition. If you refuse to accept this condition, I go back to hell.

Faustus. No, Mephistophilis, stay. Of what use will my soul be to Lucifer?

Meph. To enlarge the number of his followers.

Faust. Is it for this purpose that he tempts human beings?

Meph. "It is a consolation to the wretched to have had companions in woe."

Faust. Well, do you also feel pain, you that torture others.

Meph. We suffer as much as do human solus. Now tell me, Faustus, do you pledge your soul to me? If so, I shall be your slave and serve on you and will give you more than you can demand with your limited human vision.

Faust. Yes, Mephistophilis, I am willing to pledge my soul to you.

Meph. Then, bleed your arm boldly and sign the bond in your own blood that Lucifer may take your soul on the appointed day. Thereby you will be as great and potent as Lucifer himself.

Faust. [*Stabbing his arm.*] Lo, Mephistophilis, for love of thee,
I cut mine arm, and with my proper blood
Assure my soul to be great Lucifer's,
Chief lord and regent to perpetual night!
View here the blood that trickles from mine arm,
And let it be propitious for my wish.

Meph. But. Faustus thou must
Write it in manner of a deed of gift.

Faust. Ay, so I will. [*Writes,*] But, Mephistophilis,
My blood congeals and I can write no more.

Meph. I'll fetch thee fire to dissolve it straight [*Exit.*

Faust. What might the staying of my blood portend?
Is it unwilling I should write this bill?
Why streams it not, that I may write afresh?
Faustus gives thee his soul—ah, there it stay'd!
Why should'st thou not? is not thy soul thine own?
Then write again, *Faustus gives thee his soul.*

Re-enter MEPHISTOPHILIS *with a chafer of coals.*

Meph. Here's fire; come, Faustus, set it on.

Faustus. So, now the blood begins to clear again;
Now will I make an end immediately. [*Writes.*

Meph. O, what will not I do to obtain his soul? [*Aside.*

Faust. *Consummatum est*, this bill is ended.
And Faustus hath bequeathed his soul to Lucifer.
But what is this inscription on mine arm?
Homo, fuge: whither should I fly?
If unto God, he'll throw me down to hell.
My senses are deceiv'd here's nothing writ:—
I see it plain; here in this place is writ,
Homo, fuge: yet shall not Faustus fly.

Meph. I'll fetch him somewhat to delight his mind. [*Aside, and then exit.*

Faust. Look here, Mephistophilis, I cut my arm for your love and sign the bond to great Lucifer in my own blood. I surrender my soul to Lucifer, the chief Lord and Prince of Hell. See how my blood is flowing and let it propitiate your mighty Lord

Meph But, Faustus, you must write the deed properly.

Faust. Yes, that I will do. But, look, Mephistophilis, the flow of my blood has stopped and it writes no more.

Meph. I will immediately bring fire to dissolve your blood. [*Exit.*

Faust. Why has the flow of my blood stopped ? Does it portend that I should not write the deed ? Why does it not flow so that I may write ? "Faustus gives thee his soul"—here the flow of blood stops. Why, can I not pledge my soul to anyone I like ? Let me write again, "Faustus gives thee his soul."

Re-enter MEPHISTOPHILIS *with a chafer of coals.*

Meph. Here is fire ; Come, Faustus, write it out.

Faust. The blood has started flowing clear. Now I will write out the deed immediately. [*Writes.*

Meph. O, I can do anything to obtain his soul. [*Aside.*

Faust. "It is finished." Faustus has surrendered his soul to great Lucifer. But what words are these on my arm ? "Man flee !" Where can I now fly ? If I go to God. He will throw me down to Hell. No, it was only an illusion. There are no words inscribed on my arm. Yet again, the words are clear : "Man flee !" Yet Faustus will not fly.

Meph. I should bring him something to cheer his spirit. [*Aside, and then exit.*

Re-enter MEPHISTOPHILIS *with* DEVILS, *who gives crowns and rich apparel to* FAUSTUS, *dance and then depart*

Faust. Speak, Mephistophilis, what means this show ?

Meph. Nothing, Faustus, but to delight the mind withal.
And to shew thee what magic can perform.

Faust. But may I raise up spirits when I please ?

Meph. Ay, Faustus, and do greater things than these

Faust. Then there's enough for a thousand souls.
Here Mephistophilis, receive this scroll,
A deed of gift of body and of soul :
But yet conditionally that you perform
All articles prescribe'd between us both.

Meph. Faustus, I swear, by hell and Lucifer.
To effect all promises between us made.

Faust. Then hear me read them. [*Reads.*] *On these conditions following : First, that Faustus may be a spirit in form and substance. Secondly, that Mephistophilis shall be his servant, and at his command. Thirdly, that Mephistophilis shall do for him, and bring him whatsoever he desires. Fourthly, that he shall be in his chamber or house invisible. Lastly, that he shall appear to the said John Faustus, at all time, in what form or shape soever he please. I, John Faustus of Wertenberg, Doctor, by these presents ; do give both body and soul to Lucifer, prince of the East ; and his minister Mephistophilis ; and further more grant unto them, that twenty-four years being expired, the articles above written inviolate full power to fetch or carry the said John Faustus, body and soul, flesh, blood or goods, into their habitation wheresoever. By me, John Faustus.*

Meph. Speak, Faustus, do you deliver this as your deed ?

Faust. Ay, take it, and the devil give thee good on't.

Meph. Now, Faustus, ask what thou wilt.

Faust. First will I question with thee about hell.
Tell me, where is the place that men call hell ?

Re-enter MEPHISTOPHILIS *with* DEVILS.

Faust. Tell me, Mephistophilis, what does this show mean ?

Meph. Nothing. It was only to cheer you up and to show you what can be wrought by magic.

Faust. But can I raise spirits, whenever I please ?

Meph. Yes, Faustus, and you can do even greater things than these.

Faust. Then it is more than full compensation even for a thousand souls. Here is the deed, Mephistophilis. Herein I surrender both my body and soul, on the condition that you will serve on me according to the terms settled between us.

Meph. Faustus, I swear by hell and Lucifer that I shall fulfil all the conditions settled between us.

Faustus. Let me read the conditions to you : "First, that Faustus may be a spirit in body and shape. Secondly, that Mephistophilis shall be his servant and carry out his commands. Thirdly, that Mephistophilis shall do for him and bring him whatever he desires. Fourthly, that he shall be invisible in his house or chamber. Lastly, he shall appear to Faustus, at all times and in any form or shape he demands. In return thereof, I, Dr. Faustus of Wertenberg, surrender both my body and soul to great Lucifer, the prince of hell, and his minister Mephistophilis and it is further pledged that at the expiry of twenty-four years, if the above conditions are fulfilled, Lucifer and Mephistophilis will have full power to carry away Faustus in body, soul, blood and all belongings to hell or anywhere they like. Signed by John Faustus.

Meph. Do you, then, deliver this deed solemnly ?

Faust. Yes, and may you please the devil thereby.

Meph. Now, you can demand anything you please.

Faust. First, let me ask you a few questions about hell. Where is hell ?

Meph. Under the heavens.

Faust. Ay, but whereabout ?

Meph. Within the bowels of these elements,
Where we are tortur'd and remain for ever :
Hell hath no limits, nor circumscrib'd
In one self place ; for where we are is hell,
And where hell is, there must we ever be :
And, to conclude, when all the world dissolves,
And every creature shall be purified,
All places shall be hell that are not heaven.

Faust. Come, I think hell's a fable.

Meph. Ay, think so still, till experience change thy mind.

Faust. Why think'st thou, then, that Faustus shall be damned ?

Meph. Ay, of necessary, for here's the scroll
Wherein thou hast given thy soul to Lucifer.

Faust. Ay, and body too ; but what of that ?
Think'st thou that Faustus is so fond to imagine
That after this life there is any pain ?
Tush, these are trifles and mere old wives' tales

Meph. But, Faustus, I am an instance to prove the contrary.
For I am damned, and am now in hell.

Faust. How ! Now in hell ! Nay, [Mephistophilis,]
And this be hell, I'll willingly be damned ;
What ! sleeping, eating, walking, and disputing !
But, leaving off this, let me have a wife,
The fairest maid [that is] in Germany ;
I cannot live without a wife.

Meph. A wife!
I prithee, Faustus, talk not of a wife.

Faust. Nay, sweet Mephistophilis, fetch me one ;
For I will have one.

Meph. Well, thou wilt have one ? Sir there till I come
I'll fetch thee a wife in the devil's name. [*Exit.*

Meph. The hell's under heavens.

Faust. Yes, but where ?

Meph Broadly speaking hell is under the elements of the world and there we are damned to live for ever. But in fact hell has no limits, nor is it centred at any one place. Wherever we are, there is hell and wherever hell is, there we are. In brief, when the world comes to its doom, and when every creature is purified, every place will be a part of hell, if it is not included in heaven.

Faust. Well, I believe that hell is only an illusion

Meph Yes, believe like this, until your experience teaches you otherwise.

Faust. Then why do you believe that Faustus shall be damned.

Meph. Yes, certainly, because here is the deed wherein you have surrendered your soul to Lucifer.

Faust .Yes, and body also, but what does it matter ? Do you think that Faustus is so fond and imaginative as to reflect on tortures after death. These are fantastic beliefs befitting old wives' tales.

Meph. But Faustus, I stand before you as an example to prove that what you say is wrong. For I am damned for ever and am living in hell.

Faust Do you mean to say that here you are in hell ? If this is hell, I am willing to be damned. Here I sleep, eat, walk and discuss and all that I wish is that when I come to die, I should have a wife, because I cannot live without a wife.

Meph. A wife ! Please, Faustus, don't talk of a wife.

Faust. No, dear Mephistophilis, bring a wife for me; I must have one.

Meph. Well, you will have one. Wait till I return. I shall bring you a wife in the name of Lucifer. [*Exit.*

Re-enter MEPHISTOPHILIS *with* a DEVIL *drest like wom'n, with fireworks.*

Meph. Tell me, Faustus, how dost thou like thy wife ?
Faust A plague on her !
Meph. Tut, Faustus.
Marriage is but a ceremonial toy ;
If thou lovest me, think no more of it.
She whom thine eye shall like, thy heart shall have,
Be she as chaste as was Penelope,
As wise as Saba, or as beautiful
As was bright Lucifer before his fall.
Hold, take this book, peruse it thoroughly : [*Gives book.*
The iterating of these lines bring gold :
The framing of this circle on the ground
Brings whirlwinds, tempests, thunder, and lightning ;
Pronounce this thrice devoutly to thyself,
And men in armour shall appear to thee,
Ready to execute what thou desir'st

Faust. Thanks, Mephistophilis : yet fain would I have a book wherein I might behold all spells and incantations that I might raise up spirits when I please.

Meph : Here they are in this book. [*Truns to them.*

Faust. Now would I have a book where I might see all characters and planets of the heavens, that I might know their motions and dispositions.

Meph. Here they are, too [*Turns to them*

Faust. Nay, let me have one book more,—and then I have done,—wherein I might see all plants, herbs, and trees, that grow upon the earth.

Meph. Here they be.

Faust. O, thou art deceived.

Meph. Tut, I warrant thee. [*Turns to them*

SCENE II. IN FAUSTUS' HOUSE.

Enter FAUSTUS *and* MEPHISTOPHILIS.

Faust. When I behold the heavens, then I repent.
And curse thee, wicked Mephistophilis,

Re-enter MEPHISTOPHILIS

Meph. Tell me, Faustus, how do you like this wife ?

Faust. Let her be damned !

Meph. Oh, Faustus ! Marriage is only an idle and playful ceremony. If you love me, don't think of marriage. On whatever woman you will fix your gaze, she will be yours, even though she may be as chaste as Penelope, the wife of Ulysses, or as wise as Sheba or as beautiful and bright as Lucifer before his fall. Take this book and read it thoroughly. If you repeat these lines, they will bring gold. If you carve circles on the ground, they will bring whirlwinds, tempests, thunder and lightning. If you pronounce this earnestly, armoured men will appear before you, ready to carry out your commands.

Faust. Thanks, Mephistophilis, yet I wish I could have a book containing the spells and incantations that may raise spirits.

Meph. You have them here in this book.

Faust. Now I wish to have a book which may show me the dispositions and motions of all characters and planets of heaven.

Meph. Those too are here in this book.

Faust. Just one more book I want, which may tell me everything about plants, herbs and trees.

Meph. Here it is.

Faust. O, you are deceived.

Meph. No, I, charge you.

SCENE II

IN FAUSTUS'S HOUSE.

Enter FAUSTUS *and* MEPHISTOPHILIS.

Faust. When I see heavens, I repent and curse you, wicked Mephistophilis,

Because thou hast depriv'd me those joys.

Meph. Why, Faustus.
Thinkest thou heaven is such a glorious thing ?
I tell thee, 'tis not half so fair as thou,
Or any man that breathes on earth.

Faust. How prov'st thou that ?

Meph. 'Twas made for man, therefore is man more excellent.

Faust. If it were made for man, 'twas made for me ;
I will renounce this magic, and repent

Enter GOOD ANGEL *and* EVIL ANGEL.

Good Ang. Faustus repent ; yet God will pity thee.

Evil Ang. Thou art a spirit ; God cannot pity thee.

Faust. Who buzzeth in mine ears I am a spirit ?
Be I a devil, yet God may pity me ;
Ay, God will pity me, If I repent.

Evil Ang. Ay, but Faustus never shall repent.

[*Exeunt* ANGELS

Faust. My heart's so harden'd I cannot repent ;
Scare can I name salvation, faith or heaven,
But fearful echoes thunder in mine ears.
"Faustus, thou art damn'd !" Then swords, and knives,
Poison, guns, halters and envenom'd steel
Are laid before me to despatch myself,
And long ere this I should have slain myself,
Had not sweet pleasure conquer'd deep despair.
Have not I made blind Home sing to me
Of Alexander's love, and Enon's death ?
And hath not he, that built the walls of Thebes,
With ravishing sound of his melodious harp,
Made music with my Mephistophilis ?
I am resolv'd ; Faustus shall ne'er repent—
Come, Mephistophilis, let us dispute again,
And argue of divine astrology.
Tell me, are there many heavens above the moon ?

because you have deprived me of heavenly blessings.

Meph. O ! Faustus, why do you think that heaven is really so glorious a place ? Believe me it is not half so fair as you or any other living man on earth.

Faust. How do you prove that ?

Meph. Heaven was made for man and so man is more glorious than it.

Faust. If heaven was made for man, then it was made for me, too. So I will give up this magic and repent.

Enter GOOD ANGEL *and* EVIL ANGEL.

Good Ang. If you repent, Faustus, God will have mercy on you.

Evil Ang. You are a devil now, so God will have no pity on you.

Faust. Who whispers in my ears that I am a spirit ? Even if I were a devil, God will pity me, if I repent.

Evil Ang. Yes, but Faustus will never repent.

[*Exeunt* ANGELS.

Faustus. My heart has grown so hard that I cannot now repent. I can hardly pronounce the words salvation, faith or heaven. As soon as I think of them, faint echoes resound in my ears : "Faustus thou, art damned !" Then I look out at swords, knives, poison, guns, halters and poisoned blades to kill myself with. In fact I should have long killed myself if sweet pleasures had not dispelled my despair. Have I not raised the spirit of Homer to sing to me the love songs of Prince Paris for his beloved Oenone or again the elegy on her death ? Have I not raised also the spirit of Amphion, whose music drew even the rocks to build themselves up as he bade them, while constructing the walls round the city of Thebes and has he not sung with Mephistophilis for my recreation ? Why should I then die or feel despaired ? I am resolved and will never repent again. Come on, Mephistophilis, let us again discuss some problems concerning astrology. Tell me whether there are many planets above the moon even.

Are all celestial bodies but one globe,
As is the substance of this centric earth ?

Meph. As are the elements, such are the spheres,
Mutually folded in each other's orb,
And, Faustus,
All jointly move upon one axletree,
Whose terminine is termed the world's wide pole :
Nor are the names of Saturn, Mars or Jupiter
Feign'd but are erring stars.

Faust. But, tell me, have they all one motion, both *situ et tempore* ?

Meph. All jointly move from east to west in twenty-four hours upon the poles of the world ; but differ in their motion upon the poles of the Zodiac :

Faust. Tush.
These slender trifles Wagner can decide :
Hath Mephistophilis no greater skill ?
Who knows not the double motion of the planets ?
The first is finish'd in a natural day ;
The second thus ; as Saturn in thirty years, Jupiter in twelve ; Mars in four, the Sun, Venus, and Mercury in a year ; the Moon in twenty-eight days. Tush, these are freshmen's suppositions. But, tell me, hath every sphere a dominion or *intelligentia* ?

Meph. Ay.

Faust. How many heavens or spheres are there ?

Meph. Nine ; the seven planets, the firmament, and the empyreal heaven.

Faust. Well, resolve me in this question ; why have we not conjunctions, oppositions, aspects, eclipses, all at one time, but in some years we have more, in some less ?

Meph. *Per inaequalem motum respectu totious.*

Faust. Well, I am answered. Tell me who made the world ?

Meph. I will not.

Faust. Sweet Mephistophilis, tell me.

Meph. Move me not, for I will not tell thee.

Do all the heavenly planets form one single globe as the earth is the centre of the whole universe ?

Meph Just as elements are folded within each other, so are heavenly bodies. All of them jointly revolve round one axle. Saturn, Mars or Jupiter are not imaginary names but real moving planets.

Faust. But tell me whether all of them have the same motion with regard to the direction in which they revolve, and to the time of the annual revolution.

Meph. All the planets move from east to west and complete one revolution in twenty-four hours upon the poles of the world, but their motions in the sun's path in heaven differ.

Faust. Oh, such trifling replies can be given even by my servant, Wagner. Has Mephistophilis no better knowledge ? Who is there who does not know that planets have a double motion ? The first motion completes in twenty-four hours and the other in the following order : Saturn in thirty years, Jupiter in twelve, Mars in four, the Sun, Venus, and Mercury in a year, the Moon in twenty-eight days These are the conjectures of a fresh, inexperienced student. Well, tell me is there a presiding spirit in every sphere ?

Meph. Yes.

Faust. How many spheres are there in all ?

Meph. Nine ; the seven planets, the sky and heaven.

Faust. Well, tell me this : why do we not have the conjunctions, oppositions or eclipses of these bodies all at one time, but in some years we have more and in some less.

Meph. This is "by reason of their equal motion with regard to the whole system of the universe."

Faust. Well, I am satisfied. Now tell me who made the world ?

Meph. I will not answer this question.

Faust. Dear Mephistophilis, tell me.

Meph. Don't insist. I will not tell you that.

Faust. Villain, have not I bound thee to tell me anything?

Meph. Ay, that is not against our kingdom; but this is. Think thou on hell, Faustus, for thou art damned.

Enter GOOD ANGEL.

Good Ang. Think, Faustus, upon God that made the world.

Meph. Remember this. [*Exit.*

Faust. Ay! go, accursed spirit, to ugly hell!
'Tis thou hast damn'd distressed Faustus' soul!
Is't not too late?

Re-enter GOOD ANGEL *and* EVIL ANGEL

Evil Ang. Too late.

Good Ang. Never too late, if Faustus can repent.

Evil Ang. If thou repent, devils shall tear thee in pieces.

Good Ang. Repent, and they shall never raze the skin.
[*Exeunt* ANGELS.

Faust. Ah, Christ, my Saviour:
Seek to save distressed Faustus' soul!

Enter LUCIFER, BEELZEBUB, *and* MEPHISTOPHILIS.

Luc. Christ cannot save thy soul, for he is just;
There's none but I have interest in the same.

Faust. O, who art thou that look'st so terrible?

Luc. I am Lucifer;
And this is my companion-prince in Hell.

Faust. O, Faustus, they are come to fetch thy soul!

Luc. We come to tell thee thou dost injure us;
Thou talk'st of Christ, contrary to thy promise:
Thou shouldst not think of God: think of the devil.

Beelz. And of his dam too.

Faust. Nor will I henceforth: pardon me in this,
And Faustus never to look to heaven,
Never to name God, or to pray to him,
To burn his Scriptures, slay his ministers,
And make my spirits pull his churches down.

Faust. Rascal, are you not bound to tell me anything ?

Meph. Yes, but this question is against the rules of our kingdom. You should think of hell rather than of heaven or earth, for you are now damned.

Enter GOOD ANGEL.

Good Ang. O, Faustus, think of God who made the world.

Meph. Remember this. [*Exit.*

Faust. O, ugly devil, go to your accursed hell. You have brought damnation upon Faustus' distressed soul. It is now too late.

Re-enter GOOD ANGEL *and* EVIL ANGEL.

Evil Angel. Yes, it is now too late.

Good Ang. No, it is never too late, if Faustus can repent.

Evil Ang. If you repent, devils will cut you into pieces.

Good Ang. Repent and they will never be able to torture you.

Faust. Ah, Lord Christ, the Saviour of man, redeem my soul. [*Exeunt.*

Enter Lucifer, Beelzebub and Mephistophilis.

Luc. Christ cannot save your soul, because he is just and knows that I am the master of your soul.

Faust. Who are you that are so terrible ?

Luc. I am Lucifer and this is my companion, Beelzebub.

Faust. O, Faustus, they have come to take away your soul.

Luc. No, we have come only to tell you that you grieve and offend up by talking of Christ. This is against the conditions of your bond. You should not think of God but of the devil only.

Beelz. And think of his damnation too.

Faust. I will not do so in future, pardon me this time. I vow never to look to heaven again and never to pronounce the name of God or to pray to him. I will burn his scriptures, murder his priests and bid my spirits bring down his churches.

Luc. Do so, and we will highly gratify thee. Faustus, we are come from hell to show thee some pastime: sit down, and thou shalt see all the Seven Deadly Sins appear in their proper shapes.

Faust. That sight will be as pleasing unto me.
As Paradise was to Adam, the first day
Of his creation.

Luc. Talk not of Paradise nor creation; but mark this show: talk of the devil and nothing else—Come away!

Enter the SEVEN DEADLY SINS.

Now, Faustus, examine them of their several names and dispositions.

Faust. What art thou, the first?

Pride. I am Pride: I disdain to have any parents. I am like Ovid's flea; I can creep into every corner. Sometimes, like a perriwing, I sit upon a wench's brow; or, like a fan of feathers, I kiss her lips. But, fie, what a scent is here? I'll not speak another word except the ground were perfumed, and covered with cloth of arras.

Faust. What art thou, the second?

Covet. I am Covetousness, begotten of an old churl: and, might I have my wish, I would desire that this house and all the people in it were turned to gold, that I might lock you in my good chest. O, my sweet gold!

Faust. What art thou, the third?

Wrath. I am Wrath; I had neither father nor mother; I leapt out of a lion's mouth when I was scarce half-an-hour old; and ever since I have run up and down the world with this case of rapiers, wounding myself when I had nobody to fight withal. I was born in hell; and look to it, for some of you shall be my father.

Faust. What art thou, the fourth?

Envy. I am Envy, begotten of a chimney-sweeper and an oyster-wife. I cannot read, and therefore wish all books were burnt. I am lean with seeing others eat. O, that there would come a famine through all the world, that all might

Luc. Yes, you must do so and we shall greatly reward you. Faustus, we have come from hell to give you a little entertainment. Sit down and see the procession of the Seven Deadly Sins in their proper forms.

Faust. The sight of the Sins will be as pleasing to me as the Paradise must have looked to Adam on the first day of its creation.

Luc. Don't talk of Paradise or creation. See the great show. Talk of the devil and nothing else.

Enter the SEVEN DEADLY SINS

Now, Faustus, you can ask them their names and attributes separately.

Faust. Who are you, the first.

Pride. I am Pride. I hate to have any parents. I am like the Flea in Ovid's poem "On the Flea." I can creep into any corner. I can sit on the brow of a lady in the shape of a wig or like a fan of feathers I can kiss her lips. But what a fragrance is there! I will speak no more, except that I wish that the whole earth were filled with fragrance and covered with beautiful tapestries from Arras.

Faust. What are you, the second ?

Covet. I am Covetousness, born of an old niggardly fellow. If I could have my wish, I would like that all the people in this house and building itself were changed into gold, so that I could lock all of you in my chest. O, how I love gold ?

Faust. What are you, the third ?

Wrath. I am Wrath. I have no parents. I sprang from the mouth of a lion when I was only half-an-hour old. Since then I have been running amuck throughout the world, with this dagger in my hand, wounding my own self when I find none else. I was born in hell and therefore some one among you should be my father.

Faust. What are you, the fourth ?

Envy. I am Envy, born of a chimney-sweeper and a degraded woman. Since I cannot read, I wish all books were lost. I languish when I see others eating and enjoying. I wish a famine could rage throughout the world

die, and I live alone? Then thou shouldst see how fat I would be. But must thou sit, and I stand? Come down with a vengeance!

Faust. Away, envious rascal!—What art thou, the fifth?

Glut. Who, I, sir? I am Gluttony. My parents are all dead and the devil a penny they have left me; but a bare pension, and that is thirty meals a day and ten bevers —a small trifle to suffice nature. O, I come of a royal parentage! my grandfather was a Gammon of Bacon, my grandmother a Hogshead of Claret-wine; my godfathers were these, Pickle-herring and Martin Martlemas-beef; O, but my godmother, she was jolly gentlewoman, and well-beloved in every good town and city; her name was Mistress Margery March-beer. Now, Faustus, thou hast heard all my progeny: wilt thou bid me to supper?

Faust. No, I'll see thee hanged; thou wilt eat up all my victuals.

Glut. Then the devil choke thee!

Faust. Choke thyself, glutton—what art thou, the sixth?

Sloth. I am sloth. I was begotten on a sunny bank, where I have lain ever since; and you have done me great injury to bring me from thence: let me be carried thither again by Gluttony and Lechery. I'll not speak another word for a king's ransom.

Faust. What are you, Mistress Minx, the seventh and last?

Lechery. Who, I, sir? The first letter of my name begins with L.

Luc. Away, to hell, to hell! [*Exeunt the* SINS.
Now Faustus, how dost thou like this?

Faust. O, this feeds my soul!

Luc. Tut, Faustus, in hell is all manner of delight.

Faust. O, might I see hell, and return again.
How happy were I then!

so that all should die and I alone could live. Then I will grow fat and healthy. But I don't like the idea that you should be sitting while I am standing. Come down, I envy you.

Faust. Disappear, rascal! Well, who are you, the fifth?

Glut. I am Gluttony, Sir. My parents are dead and they have not left me a penny, except that I get thirty meals a day and ten flasks of wine. This is a trifle provision for a man. I come of a royal family. My grandfather was a Gammon of Bacon, my grandmother a Hogshead of Claret Wine, my godfathers were Pickle-herring and Martin Martlemas-beaf; my godmother was a delightful lady who was so loved in every town and city and her name was Mrs. Margery March-beer. Now Faustus, you have heard all my family history and will you now invite me to supper?

Faust. No, may you be hanged! you, will eat up all my provisions.

Glut. May the devil curse you!

Faust May you be damned! What are you the sixth?

Sloth. I am Sloth. I was born on a sunny and pleasant bank and there I have been lying since then. You have grieved me much by calling me here from my easeful bank. Bid Gluttony and Lechery to make me back to my shore. I will not speak even if a kingdom were offered to me.

Faust. Who are you, Lady, the seventh and the last?

Lechery. Me, Sir? My name begins with L.

Luc. Run away to your hell. [*Exeunt the* SINS.

How do you like this show, Faustus?

Faust. O, this has pleased me much.

Luc. So, you see, all pleasures are there in hell.

Faust. O, I wish I could go to see hell and come back again! I shall be very happy then.

Luc. Thou shalt; I will send for thee at midnight.
In meantime take this book; peruse it thoroughly,
And thou shalt turn thyself into what shape thou wilt.

Faust. Great thanks, mighty Lucifer!
This will I keep as chary, as my life.

Luc. Farewell, Faustus, and think on the devil.

Faust. Farewell, great Lucifer.

[*Exeunt Lucifer and Beelzebub.*

Come. Mephistophilis [*Exeunt.*

ACT III

Enter CHORUS.

Cho. Learned Faustus,
To know the secrets of astronomy,
Graven in the book of Jove's high firmament,
Did mount himself to scale Olympus' top,
Being seated in a chariot burning bright,
Drawn by the strength of yoky dragon's necks.
[He views the clouds, the planets, and the stars,
The Tropics, Zones, and quarters of the sky,
From the bright circle of the horned moon
Even to the heights of Primum Mobile:
And whirling round with this circumference
Within the concave compass of the Pole.
From East to West, his dragons swiftly glide,
And in the eight days did bring him home again,
Not long he stayed within his quiet house,
To rest his bones after his weary toil,
But new exploits do hale him out again;
And mounted then upon a dragon's back,
That with his wings did part the subtle air.]
He now is gone to prove cosmography,
[That measures coasts and kingdoms of the earth:]
And, as I guess, will first arrive at Rome
To see the Pope and manner of his court,
And take some part in holy Peter's feast,
That to this day is highly to solemniz'd. [*Exit*

Luc. I will let you see hell. I will call you at midnight. In the meantime read this book. This will teach you to change your self into any form you like.

Faust. Thanks, Lucifer. I shall preserve this book as carefully as my life.

Luc. Farewell, Faustus, and think of the devil.

Faust. Farewell, great Lucifer.

[*Exeunt* LUCIFER *and* BEELZEBUB.

Come, Mephistophilis. [*Exeunt.*

ACT III

Enter CHORUS.

Chorus. Learned Doctor Faustus is engaged to discover the secrets of astronomy as revealed through the planets in the high sky which is the book of Jove. He scaled the holy mountain of Olympus (the dwelling of the Greek gods), driven in a bright golden chariot drawn by a pair of dragons. From the high peaks of Olympus he closely observed the clouds, the planets and the stars, the tropics, the different zones and all parts of the sky from the bright rim of the moon to the Premium Mobile (the first planet that moved in the orbit) and went round the circumference of the earth. He visited the hollow pits of the Poles and drove swiftly from East to West. He returned after eight days of arduous journey in the universe. But he did not long rest after this hard journey and soon embarked upon another series of exploits. He mounted upon a dragon's back, who flew across the sky. This time he sought to discover the truth of the theory about the creation of the universe, exploring all the coasts and countries of the world. Next, I believe, he will arrive at Rome to meet the Pope in his court and also participate in the holy Peter's feast which is solemnly celebrated to the present day. [Exit.

SCENE I. IN ROME.

Enter FAUSTUS *and* MEPHISTOPHILIS

Faust. Having now, my good Mephistophilis,
Pass'd with delight the stately town of Trier,
Environ'd round with airy mountain-tops,
With walls of flint, and deep-entrenched lakes,
Not to be won by any conquering Prince;
From Paris next, coasting the realm of France,
We saw the river Maine fall into Rhine
Whose banks are set with groves of fruitful vines;
Then up to Naples, rich Campania,
Whose buildings fair and gorgeous to the eye,
The streets straight forth, and pav'd with finest brick,
Quarter the town in four equivalents:
There saw we learned Maro's golden tomb,
The way he cut, an English mile in length,
Through a rock of stone, in one night's space,
From thence to Venice, Padua, and the rest,
In one of which a sumptuous temple stands,
That threats the stars with her aspiring top.
Thus hitherto hath Faustus spent his time:
But tell me now, what resting-place is this?
Hast thou, as erst I did command,
Conducted me within the walls of Rome?

Meph. Faustus, I have; and because we will not be unprovided, I have taken up his Holiness' privy-chamber for our use.

Faust. I hope his Holiness will bid us welcome.

Meph. Tut, 'tis no matter, man; we'll be bold with his good cheer.

And now, my Faustus, that thou mayst perceive
What Rome containeth to delight thee with,
Know that this city stands upon seven hills,
That underprop the groundwork of the same:
Just through the midst runs flowing Tiber's stream,
With winding banks that cut it in two parts;
Over which the four stately bridges lean,

SCENE I. IN ROME

Enter FAUSTUS *and* MEPHISTOPHILIS.

Faust. I am very glad, my dear Mephistophilis that we have journeyed far and wide so delightfully. We visited the beautiful city of Trier which is encircled on all sides by high mountains and walls of flint and deep lakes which could not be conquered by any warrior. Then we reached Paris and journeying along the coast of France, we saw the river Maine falling into Rhine. How richly are the banks of these rivers overgrown with fruitful trees! Thence we passed on to Naples and the rich plains of Campania whose beautiful and gorgeous buildings were so pleasing to the eye. There the roads were wide straight and clean paved with fine bricks, dividing the city into four equal parts. There we saw the golden tomb of Virgil How beautifully has it been cut and carved in a rock in one night only, spread over an area of about one mile! From there we shifted to Venice, Padua and other famous cities and one of these cities (*i. e.*, Venice) stands a famous temple (St. Mark's Church) whose high pinnacle seems to touch the sky. Thus Faustus has delightfully passed his time. Now tell me what city is this? How, before I could even command, have you brought me to Rome?

Meph. Yes, I have brought you to Rome, and because we should be very well provided, I have already taken possession of the Pope's private chamber.

Faust. I hope His Holiness, the Pope will be glad to welcome us.

Meph. Oh, it does not matter. We will be bold enough to participate in his pleasures. Now, Faustus, you can enjoy anything you like in this great city. You should know that the city of Rome has been founded on seven hills, which form its foundation rock. Through the middle of the city runs the river Tiber which divides the city into two parts. Four beautiful bridges have been constructed over it.

That make safe passage to each part of Rome.
Upon the bridge, call'd Ponte Angelo,
Erected is a castle passing strong,
Within whose walls such store of ordnance are,
And double cannons' fram'd of carved brass,
As match the days within one complete year;
Besides the gates and high payramids,
Which Julius Caesar brought from Africa.

Faust. Now by the kingdoms of infernal rule,
Of Styx, of Acheron, and the fiery lake
Of ever-burning Phlegethon, I swear
That I do long to see the monuments
And situation of bright-splendent Rome;
Come, therefore, let's away.

Meph. Nay, Faustus, stay: I know you'd fain see the Pope,
And take some part of holy Peter's feast,
Where thou shalt see a troop of bald-pate friars,
Whose *Summum bonum* is in belly-cheer.

Faust. Well, I'm content to compass them some sport
And by their folly make us merriment;
Then charm me, that I may be invisible
To do what I please,
Unseen of any whilst I stay in Rome.

[MEPHISTOPHILIS *charms him.*

Meph. So, Faustus; now
Do what thou wilt, thous shalt not be discern'd.

Sound a Sonnet Enter the POPE *and the* CARDINAL OF LORRAINE *to the banquet, with* FRIARS *attending.*

Pope. My Lord of Lorraine, will't please you draw near?

Faust. Fall to, and the devil choke you, and you spare.

Pope. How now! who's that which spake? Friars, look about.

First Friar. Here's nobody, if it like your Holiness.

Pope My lord, here is a dainty dish was sent me from the Bishop of Milan.

The bridges make safe passage from one part of the city to the other. Upon the bridge called Ponte Angelo has been constructed a fort which is famous for its strong fortification. It contains a huge store or war armaments and heavy cannons made of brass. The number of cannons is equal to the number of days in a year. Beside these, you will also see magnificient gates and pyramids and many rare curiosities brought by Julius Caesar from Egypt.

Faust. I swear in the names all the rules of hell and in the names of Styx, Acheron and burning lake Phlegethon that I have a strong desire to see the rare monuments of ancient Rome. Therefore let us start.

Meph. Wait a little, Faustus. I believe you would like to see the Pope and participate in the holy Peter's feast. You will see there hordes of bald-headed friars whose highest delight is to fill their belly.

Faust. Well, I shall be glad to sport a little with them and make fun of them. So make me invisible that I may do what I please without being seen by anybody in Rome.

Meph. So, Faustus, you are invisible and you can do anything you like without being seen.

Enter the POPE *etc.*

Pope. My Lord of Lorraine, please draw near.

Faust. May the devil damn you !

Pope. Who speaks ? Friars, find him out.

First Friar. Here is nobody, your Holiness.

Pope. My Lord, this delicious dish has been sent by the Bishop of Milan.

Faust. I thank you, sir. [*Snatches the dish.*

Pope. How now! who's that which snatched the meat from me? will no man look?—My lord, this dish was sent me from the Cardinal of Florence.

Faust. You say true; I'll ha't. [*Snatches the dish.*

Pope. What, again!—My lord, I'll drink to your Grace.

Faust. I'll pledge your Grace. [*Snatches the cup.*

C. of Lor. My Lord, it may be some ghost, newly crept out of Purgatory, come to beg pardon of your Holiness.

Pope. It may be so—Friars, prepare a dirge to lay the fury of this ghost.—Once again, my lord fall to.

[*The* POPE *crosses himself.*

Faustus. What, are you crossing of yourself?
Well, use that trick no more, I would advise you.

[*The* POPE *crosses himself again.*

Well, there's the second time. Aware the third;
I give you fair warning.

[*The* POPE *crosses himself again, and* FAUSTUS *hits him a box on the ear; and they all run away.*

Come on, Mephistophilis; what shall we do?

Meph. Nay, I know not: we shall be cursed with bell, book, and candle.

Faustus. How! bell, book, and candle,—candle, book, and bell,—
Forward and backward, to curse Faustus to hell!
Anon you shall hear a hog grunt; a calf bleat; and an ass bray;
Because it is Saint Peter's holiday.

Re-enter all the FRIARS *to sing the Dirge.*

First Friar. Come; brethren; let's about our business with good devotion. [*They sing.*

Cursed be he that stole away his Holiness meat from the table! maledicat Dominus!
Cursed be he that struck his Holiness a blow on the face! maledicat Dominus!

Faust. I thank you, sir, [*Snatches the dish.*

Pope Who has snatched away the dish from my hand ? Look about. Lord, this dish has been sent by the Cardinal of Florence

Faust You are right. I will have that, too.

Pope. Who is this again ? My lord, I drink to your health.

Faust. I, too, drink to your Grace.

C. of Lor. My lord, some ghost may have esc ped from Purgatory and come to beg your pardon.

Pope. It may be so. Friars, pacify this ghost. Have it, my Lord.

Faust. Don't cross yourself, I advise your Holiness. You do again the second time. No third time, I warn you.

[FAUSTUS *hits him a box on the ear.*]

Come on, Mephistophilis, what shall we do now ?

Meph. I don't know, but we shall now be cursed by the bell, book and candle. (The bell is tolled, the book is used for the purpose and three candles are extinguished)

Faust. Will they curse by bell, book and candle and wish us to hell ? You will just hear a hog grunting, a calf bleating and an ass braying because it is St. Peter's holiday.

Re-enter all the FRIARS

First Friar. Brothers, let us begin our prayers earnestly. Cursed be he who stole away his Holiness' meat and struck a blow on his face. "May the Lord curse him !"

Cursed be he that took Friar Sandelo a blow on the pate! maledicat Dominus!

Cursed be he that disturbeth our holy dirge! maledicat Dominus!

Cursed be he that took away his Holiness'! wine! maledicat Dominus!

Et omnes Sancti! Amen!

[*Mephistophilis and Faustus beat the Friars, and fling fire-works among them; and so exeunt.*

ACT IV

Enter CHORUS

Cho. When Faustus had with pleasure ta'en the view
Of rarest things, and royal courts of kings,
He stay'd his course, and so returned home.
Where such as bear his absence but with grief,
I mean his friends and near'st companions,
Did gratulate his safety with kind words,
And in their conference of what befell.
Touching his journey through the world and air,
They put forth questions of astrology,
Which Faustus answer'd with such learned skill
As they admir' and wonder'd at his wit.
Non is his fame spread forth in every land;
Amongst the rest the Emperor is one,
Carolus the Fifth, at whose palace now
Faustus is feasted' mongst his noblemen.
What there he did, in trial of his art,
I leave untold; your eyes shall see ['t] perform'd.
[*Exit.*

SCENE I. *An Inn.*

Enter ROBIN, *the Ostler, with a book in his hand.*

Robin. O, this is admirable! here I ha' stolen one of Doctor Faustus' conjuring books, and, i' faith, I mean to search some circles for my own use.

Cursed be he that struck a blow on Friar Sandelo and he that disturbed our holy prayers and who took away his Holiness' wine. May the Lord curse him ! May all the saints curse him !

[*Exeunt.*

ACT IV

Enter CHORUS

Chorus. When Faustus had fully enjoyed and seen the rarest things and royal courts in foreign lands he closed his journey and returned home. His friends and relations who were sorry in his absence, congratulated him in loving words on his safe arrival. They talked to him about his impressions and experiences of the world and the sky. They asked him questions about astronomy, which Faustus replied with authority and confidence and they all wondered at his intelligence and learning. His fame spread far and wide. One of the many who honoured him was Charles V, the great Emperor who, it is believed, won the battles in Italy due to the magical powers of Faustus. The King feasted him at his royal palace in the company of the noblemen of the country. He was invited to give a trial of his art and there what he did, you (the spectators) will see yourselves on the stage.

SCENE I. *An Inn.*

Enter ROBIN etc.

Robin. O wonderful ! I have stolen one of Doctor Faustus' books of magic and I will try these circles myself.

Enter RALPH, *calling* ROBIN.

Ralph. Robin, prithee, come away ; there's a gentleman tarries to have his horse, and he would have his things rubbed and made clean ; keeps such a chafing with my stress about it ; and she sent me to look thee out ; prithee come away.

Robin. Keep out, keep out or else you are blown up, you are dismembered, Ralph : keep out, for I am about a roraring piece of work.

Ralph. Come, what dost thou with that same book ? thou canst not read ?

Robin. Yes. my master and mistress shall find that I can read.

Ralph. Why, Robin, what book is that ?

Robin. What book ! why, the most intolerable book for conjuring that e'er was invented by any brimstone devil.

Ralph. Canst thou conjure with it ?

Robin. I can do all these things easily with it ; first, I can make thee drunk with ippocras at any tavern in Europe for nothing ; that's one of my conjuring works.

Ralph. Our Master Parson says that's nothing.

Robin. True, Ralph ; and more Ralph, if thou hast any mind to Nan Spit, our kitchen-maid thou shalt have her.

Ralph. O, brave Robin ! shall I have Nan Spit ? On that condition I'll feed thy devil with horse-bread as long as he lives, of fee cost.

Robin. No more, sweet Ralph, let's go and make clean our books, which lie foul upon our hands, and then to our conjuring, in the devil's name. [*Exeunt.*

SCENE II

Enter ROBIN *and* RALIPH *with a silver goblet*

Robin. Come, Ralph I did not ! tell thee, we were for ever made by this Doctor Faustus' book ? *ecce, signum* !

Enter RALPH

Ralph. Dear Robin, come away. There is a gentleman waiting for a horse. He desires his things to be cleaned and polished. He is walking with my mistress and she has sent me to look for you.

Robin. Keep away or you will be blown up. You will be cut into pieces. Keep away, for I am doing a wonderful work.

Ralph. Well, what are you doing with that book? You cant read.

Robin. Yes, my master and mistress will soon discover that I can read.

Ralph. What is that book?

Robin. That is the best book of magic ever written by any burning devil.

Ralph. Can you raise spirits with it?

Robin. Yes, easily. I can get you a flask of wine from any tavern in Europe for nothing. This is the power of magic.

Ralph. Our master says that it is nonsense.

Robin. No, it is true. If you have any liking for Nan Spit, our kitchen-maid; you will have her by my magic.

Ralph. Oh! can have her? For that I can feed your horse on bread free of cost so long as he lives.

Robin. Dear Ralph! let us clean these books first and then we shall conjure magic. [*Exeunt.*

SCENE II

Enter ROBIN *and* RALPH *with a silver goblet.*

Robin. Did I not tell you that Faustus' book has made our fortune for ever?

Here's simple purchase for horse-keepers ; our horses shall eat no hay as long as this lasts.

Ralph. But, Robin, here comes the Vintner.

Robin. Hush ! I'll gull him supernaturally.

Enter VINTNER.

Drawer, I hope all is paid ; God be with you !—Come, Ralph.

Vint. Soft, sir ; a word with you. I must yet have a goblet paid from you, are you go.

Robin. I a goblet, Ralph, I a goblet !— scorn you ; and you are but a, &c. I a goblet ! search me.

Vint. I mean so, sir, with your favour.

[*Searches* ROBIN.

Robin. How say you now ?

Vint. I must say somewhat to your fellow.—You, sir

Ralph Me, sir ! me, sir ! search your fill[*Vintner searches him.*] Now, sir you may be ashamed to burden honest men with a matter of truth.

Vint. Well, one of you hath this goblet about you.

Robin. You, lie, drawer, 'tis afore me [*Aside.*] Sirrah you, I'll teach you to impeach honest men ;—stand by ;— I'll scour you for a goblet ;—stand aside you had best, I charge you in the name of Beelzebub—Look to the gobilet, Ralph [*Aside to Ralph.*]

Vint. What mean you, sirrah ?

Robin. I'll tell you what I mean [*Reads from a book.*] *Sanctobutlorun Periphrasticon*—nay, I'll tickle you. Vintner,—Look to the goblet, Ralph [*Aside* to RALPH.]— [*Reads*]. *Polypragmos Belseborams framanto pacosiiphos tostu, Mephistophilis, &c.*

Enter MEPHISTOPHILIS *sets squibs at their backs, and then exit. They run about.*

Vint. *O, nomine Domini !* what meanest thou, Robin ? thou hast no goblet.

Look, what we have stolen. Our horses will need nothing else so long as it lasts.

Ralph. Look, there comes the innkeeper.

Robin. Oh, I will deceive him by my magic.

Enter VINTNER.

I hope we have paid your bill, Mr. Innkeeper.

Vint. Sir, you have yet to pay the price of a goblet of meat.

Robin. Do I have a goblet ? No, you can search me.

Vint. Yes, sir, if you permit.

Robin. What do you say now ?

Vint. I must turn to your fellow now.

Ralph. Yes, you can search me fully. Now you should be ashamed to have so bothered honest men.

Vint. Well, one of you have the goblet.

Robin. You are telling a lie. Well, I will teach you a lesson for blaming honest men. Stand and see, I tell you in the name of Beelzebub.

Vint. What do you mean to say ?

Robin. I will just tell you. "Sir of Sin's", "Pity us" etc.

Enter MEPHISTOPHILIS *etc.*

Vint. What do you mean, Robin ? I don't say you have my goblet.

Ralph. *Peccatum peccatorum!* Here's thy gobelt, good Vintner. [*Gives the goblet to* VINTNER, *who exit.*

Robin. *Misericordia pronobis!* what shall I do? Good devil, forgive me now, and I'll never rob thy library more.

Re-enter MEPHISTOPHILIS.

Meph. Monarch of hell, under whose black survey
Great potentates do kneel with awful fear,
Upon whose altars thousand souls do die,
How am I vexed with these villains' charms?
From Constantinople am I hither come.
Only for pleasure of these damned slaves.

Robin. How from Constantinople! you have had a great journey; will you take six pence in your purse to pay for your supper, and be gone?

Meph. Well, villains, for your presumption, I transform thee into an ape, and thee into a dog; and so begone. [*Exit.*

Robin. How into an ape! that's brave I'll have fine sport with the boys; I'll get nuts and apples enow.

Ralph. And I must be a dog.

Robin. I'faith, thy head will never be out of the pottage pot. [*Exeunt.*

SCENE III. THE EMPEROR'S PALACE AT INSBRUCK

Enter EMPEROR, FAUSTUS, *and* a KNIGHT *with* Attendants.

Emp. Master Doctor Faustus, I have heard strange report of thy knowledge in the black art, how that none in my empire nor in the whole world can compare with thee for the rare effects of magic; they say thou hast a familiar spirit, by whom thou canst accomplish what thou list. This therefore, is my request, that thou let me see some proof of thy skill, that mine eyes may be witnesses to confirm what mine ears have heard reported: And here I swear to thee, by the honour of mine imperial crown, that, whatever thou dost, thou shalt be no ways prejudiced or endamaged.

Ralph. Here is your goblet, Mr. Innkeeper.

Robin. What shall I do ? Good devil, please forgive me this time. I will never steal your books in future.

Re-enter MEPHISTOPHILIS.

Meph. O, Monarch of hell, under whose frowning looks tremble greatest powers and upon whose altar lie thousands of damned souls, let me know why these villains have vexed me with their magic. I have come all the way from Constantinople for the pleasure of these damned fools.

Robin. It is a long journey from Constantinople : Will you take six pence for your supper and depart ?

Meph You villains ! you are so audacious ! Well, I turn you into an ape and your companion into a dog.

Robin. Into an ape ? Well, I shall have fine time, snatching nuts and apples from children.

Ralph. And shall I be a dog ?

Robin. Then, you never take out your head from the soup-pot.

SCENE III. THE EMPEROR'S PALACE AT INNSBRUCK

Enter EMPEROR, FAUSTUS *etc.*

Emp. Doctor Faustus, I have heard strange stories about your skill in magic. None in my empire or even in the whole world can compete with you in the miracles of magic. It is said that you have command on a spirit through whom you can do anything you like. Therefore my request is that you demonstrate some feats which my eyes may see and confirm what I have heard with my ears. I swear in the name of my imperial crown and honour that whatever you may do, you will not be impeached or punished.

Knight. I' faith, he looks much like a conjuror. [*Aside.*

Faust. My gracious sovereign, though I must confess myself far inferior to the report men have published, and nothing answerable to the honour of your imperial majesty, yet for that love and duty binds me thereunto, I am content to do whatsoever your majesty shall command me.

Emp. Then, Doctor Faustus mark what I shall say.
As I was sometime solitary set
Within my closet, sundry thoughts arose
About the honour of mine ancestors,
How they had won by prowess such exploits,
Got such riches, subud'd so many kingdoms,
As we that do succeed, or they that shall
Hereafter possess our throne, shall
(I fear me) ne'er attain to that degree
Of high renown and great authority :
Amongst which kings is Alexander the Great,
Chief spectacle of the world's pre-eminence,
The bright shining of whose glorious acts
Lightens the world with his reflecting beams,
As when I hear but mention made of him,
It grieves my soul I never saw the man
If, therefore, thou, by cunning of thine art,
Canst raise this man from hollow vaults below,
Where lies entomb'd this famous conqueror,
And bring with him beauteous paramour,
Both in their right shapes, gesture, and attire
They us'd to wear during their time of life,
Thou shalt both satisfy my just desire,
And give me cause to praise thee whilst I live.

Faust. My gracious lord, I am ready to accomplish your request, so far forth as by art and power of my spirit I am able to perform.

Knight. I' faith, that's just nothing at all. [*Aside.*

Faust. But if it like your Grace, it is not in my ability

Knight. He looks like a great magician. [*Aside*.

Faust. My Lord, let me confess I don't deserve the honour that people have given me. But I am bound to your majesty by the ties of love and duty. Therefore, I shall be glad to do whatever your majesty commands me.

Emp. Then listen to me, Doctor Faustus. A little while ago I was sitting alone in my chamber and idly meditating. Incidentally I began to think of my glorious ancestors. How they achieved great victories by their undaunting courage and spirit? How they amassed huge treasures and conquered so many empires? I who have succeeded them and the future generations to come, will perhaps never attain that degree of fame and honour. Among those glorious ancestors is Alexander the Great the greatest glory of the world. The glory of his deeds has filled the entire atmosphere of the world. Whenever I hear him mentioned in the talk of men, I feel very sad that I never saw that great man. Can you by your magic raise the spirit of Alexander the Great from the underworld where the famous conqueror lies and bring him to this upper world, along with his beautiful beloved Thais? Raise them in their proper shape, gestures and robes as they used to look in their life time. If you could do that you will not only satisfy a deep longing of my heart but also give me cause to admire you highly.

Faust. My Lord, I am ready to fulfil your demand so far as it is possible for me by my art and the power of my spirit.

Knight. For him it is nothing.

Faust. But if it please you it is not within my powers to present before your eyes the true substantial bodies of those two deceased princes, which long since are consumed to dust.

Knight. Ay, marry, Master Doctor, now there's a sign of grace in you, when you will confess the truth. [*Aside*

Faust. But such spirits as can lively resemble Alexander and his paramour shall appear before your Grace in that manner that they both lived in, in their most flourishing estate; which I doubt not shall sufficiently content your imperial majesty.

Emp. Go to, Master Doctor; let me see them presently.

Knight. Do you hear, Master Doctor? You bring Alexander and his paramour before the emperor!

Faust. How then, sir?

Knight. I' faith, that's as true as Diana turned me to a stage.

Faust. No sir; but, when Actaeon died, he left thee horns for you—Mephistophilis begone.

[*Exit Mephistophilis*.

Knight. Nay, and you go to conjuring, I'll begone.

[*Exit*

Faust. I'll meet with you anon for interrupting me so.—Here they are, my gracious lord.

Re-enter MEPHISTOPHILIS, *with* SPIRITS *in the shapes of* ALEXANDER *and his Paramour*.

Emp. Master Doctor, I heard this lady, while she lived, had a wart or mole in her neck: how shall I know whether it be so or no.

Faust. Your highness may boldly go and see

Emp. Sure these are no spirits, but the true substantial bodies of those two deceased princes. [*Exeunt Spirits*.

Faust. Wil't please your highness now to send for the knight that was so pleasant with me here of late?

Emp. One of you call him forth. [*Exeunt Attendant*.

Re-enter the KNIGHT, *with a pair of horns on his head*.

How now, sir Knight! Feel on the head.

Knight. Thou damned wretch and execrable dog!

to revive them in their physical bodies, because they have already been dissolved into elements.

Knight. Oh, Doctor Faustus, you have so much of grace around your face.

Faust. But spirits closely resembling Alexander and his beloved will appear before your majesty in the very manner that they used to live in the prime of their glory. I trust that this will satisfy your curiosity.

Emp. Yes, Doctor Faustus, let me see them presently.

Knight. Yes, Doctor Faustus, bring Alexander and his paramou before the Emperor.

Faust. Who then, sir ?

Knight As surely as the goddess Diana turned Actaeon into a stag

Faust. No, sir when Actaeon died in the form of the stag, he left the horns for you Mephistophilis, depart.

Knight. Yes, and you also go to conjure the spirits.

Faust. I will talk to you soon. My Lord, here come the spirits of your ancestors.

Re-enter MEPHISTOPHILIS *etc*.

Emp. Doctor Faustus, I have heard that this lady, while she lived, had a mole in her neck. How shall I know whether it is right or wrong ?

Faust. You can boldly go and see yourself.

Emp. Surely, they do not seem to be spirits but real substantial bodies of the glorious royal figures.

Faust. Will you, sir, call for the knight who was just joking with me ?

Emp. One of you call the Knight.

Re-enter the KNIGHT *etc*.

Oh, sir, Knight, feel what is there on your head ?

Knight. You damned man and contemptible dog !

Bred in the concave of some monstrous rock,
How dar'st thou thus abuse a gentleman?
Villain, I say, undo what thou hast done!

Faust. O, not so fast, sir! there's no haste; but good, are you remembered how you crossed me in my conference with Emperor? I think I have met with you for it.

Emp. Good Master Doctor, at my entreaty release him: he hath done penance sufficient.

Faust. My gracious lord, not so much for the injury he offered me here in your presence, as to delight you with some mirth, hath Faustus worthily required this injurious knight; which being all I desire, I am content to release him of his horns:—and, sir knight, hereafter speak well of scholars:—Mephistophilis, transform him straight. [*Mephistophilis removes the horns.*] Now my good lord, having done my duty, I humbly take my leave.

Emp. Farewell, Master Doctor: yet, ere you go, accept from me a bounteous reward.

[*Exeunt Emperor, Knight, and Attendants.*

SCENE IV. A GREEN.

FAUSTUS *and* MEPHISTOPHILIS.

Faust. Now, Mephistophilis, the restless course.
That time doth run with calm and silent foot,
Shortening my days and thread of vital life,
Calls for the payment of my latest years:
Therefore, sweet Mephistopilis, let us
Make haste to Wertenberg.

Meph. What, will you go on horseback or on foot?

Faust. Nay, till I'm past this fair and pleasant green, I'll walk on foot.

Enter a HORSE-COURSER.

Horse-courser. I have been all this day seeking one Master Fustion: mass, see where he is!—God save you, Master Doctor!

born in the hollow of some dark cave. How have you wronged a gentleman ? Rascal, withdraw these horns.

Faust. No, sir, there is no hurry. Do you now remember how you interrupted in my talk with the Emperor ? I think I am revenged upon you.

Emp. Good Doctor, I request you to release him from your spell. He has repented sufficiently.

Faust. My Lord, I have done this not so much to take revenge on him but to give you a little amusement. I am now satisfied and therefore withdraw my spell. Sir Knight, always remember to speak respectfully to the scholars. Mephistophilis, transform him to the normal form. Now Your Majesty. I seek your permission to go.

Emp. Farewell, good Doctor, but before you go, accept a reward from me. [*Exeunt*

SCENE IV. A GREEN.

FAUSTUS *and* MEPHISTOPHILIS.

Faust. Now, Mephistophilis, the slow yet steady and restless course of time is gliding on. The span of my life in the human form is short. Let me make the best use of these last few years. So let us hurry back to Wertenberg.

Meph. Will you like to go on horse-back or on foot?

Faust. Now, we shall walk on foot till we pass through this green pasture.

Enter a HORSE-COURSER

Horse-courser. I have been seeking for Doctor Faustus since the morning. God save you, Doctor Faustus !

Faust. What, horse-courser ! you are well met.

Horse-c. Do you hear, sir ? I have brought you forty dollars for your horse.

Faust. I cannot sell him so : if thou likest him for fifty, take him.

Horse-c. Alas, sir I have no more ! — pary you, speak for me.

Meph. I pray you, let him have him : he is an honest fellow and he has a great charge, neither wife nor child.

Faust. Well, come, give me your money (*Horse-courser gives Faustus the money*) my boy will deliver him to you. But I must tell you one thing before you have him ; ride him not into the water, at any hand.

Horse-c. Why, sir, will he not drink of all waters ?

Faust. O, yes, he will drink of all waters, but ride him not into the water : ride him over hedge or ditch, or where thou wilt, but not into the water.

Horse-c. Well, sir—Now I am a made man for ever ; I'll not leave my horse for forty : if he had but the quality of hey-ding-ding, hey-ding, I'd make a brave living him. Well, God b'wi'ye, sir : your boy will deliver him me : but hark you sir ; if my horse be sick or ill at ease, you'll tell me what it is ?

Faust. Away, you villain ! what, dost thou think I am a horse-doctor ? [*Exit Horse-courser.*

What art thou, Faustus, but a man condemned to die ?
Thy fatal time doth draw to final end ;
Despair doth drive distrust into my thoughts
Confound these passions with a quiet sleep
Tush, Christ did call the thief upon the Cross ;
Then rest thee, Faustus, quiet in conceit.
[*Sleeps in his chair.*

Re-enter HORSE COURSER *all wet, crying*

Horse-courser. Alas alas, Doctor Fustian, quoth mass, Dr. Lopus was never such a doctor ; has given me a purgation, has purged me of forty dollars ; I shall never see them more. But yet, like an ass I was, I would not be

Faust. O, horse dealer, you are well met !

Horse-c Sir, I have forty dollars to offer for your horse

Faust. I cannot sell him for less than fifty dollars.

Horse-c. I am sorry, sir, I have no more money with me.

Meph. Iprav, let him have the horse. He is an honest man, having neither a wife nor a child.

Faust Well, let me have the money. My boy will deliver the horse to you. But I warn you, never take the horse into water.

Horse-c. Why, sir, does he not drink water ?

Faust. No, he will drink water, but don't ride him into the water. ' You can rid over hillocks or ditches but not into water.

Horse c. Well, sir, my fortune is made for ever. I will have the horse for forty dollars. Even if he were only worth an old song, "Here-ding-ding." I shall be glad with him Well, good-bye, sir. But, sir, if the horse falls ill, you will please tell me what to do ?

Faust. Run away, rascal. Do you think that I am a horse doctor? [*Exit Horse-courser*.

O, Faustus, you are condemned to die ! Your final doom is drawing nigh. Utter despair disturbs my thoughts. Let me pacify this mental agitation with sleep. Christ called the traitor even on the cross and blessed him. Therefore, Faustus, rest in peace, there is hope even for you. [*Sleeps*.

Re-enter HORSE COURSER *etc.*

Horse-c. Alas, Dr. Faustus ? Even Dr, Lopus was not such a cheat. But you have surely cheated me of my forty dollars. I shall never get them back. But a fool as I was

I did not rule by him, for he bade me I should ride him into no water : now I, thinking my horse had some rare quality that he would not have had me know of, I, like a venturous youth, ride him into the deep pond at the town's end. I was no sooner in the middle of the pond, but my horse vanished, away, and sat upon a bottle of hay, never so near drowning in my life. But I'll seek out my doctor, and have my forty dollars again, or I'll make it the dearest horse !—O, younder is his snipper-snapper. Do you hear ? you, heypass where's you master ?

Meph. Why, sir, what would you ? you cannot speak with him.

Horse-c. But I will speak with him.

Meph. Why, he's fast asleep : come some other time.

Horse-c. I'll speak with him now, or I'll break his glass-windows about his ears.

Meph. I tell thee, he has not slept these eight nights.

Horse-c. An he has not slept these eight weeks, I'll speak with him.

Meph. See, there he is, fast asleep.

Horse-c. Ay. this is he. God save ye, Master Doctor, Master Doctor. Master Doctor Fustian ! forty dollars, forty dollars for a bottle of hay !

Meph. Why, thou seest he hears thee not.

Horse-c. So-ho, he ! so-ho, ho ! [*Hollas in his ear.* No, will you not wake ? I'll make you wake ere I go. [*Pulls Faustus by the leg, and pulls it away.*] Alas, I am undone ! what shall I do ?

Faust. O, my leg my leg !—Help, Mehistophilis ! call the officers. My leg, my leg !

Meph. Come, villain, to the constable.

Horse-c. O Lord, sir, let me go, and I'll give you forty dollars more !

Meph. Where be they ?

Horse-c. I have none about me : come to my ostry, and I'll give them you.

Meph. Beg one quickly. *Horse-courser runs away.*

heed his warning not to ride him into water. I think that horse has some rare quality which he did not tell me. I had hardly gone half way into the pond, when my horse vanished away. I was saved from drowning on a floating bundle of hay. Let me find out Doctor Faustus and demand my forty dollars back. O, he is sleeping there. Where is your master ?

Meph Why, sir, you cannot meet him now.

Horse-c But I want to speak to him.

Meph. He is sleeping. Come some other time.

Horse-c. I must speak to him now, or I will smash his glass windows.

Meph. I tell you he has not slept for the last eight nights.

Horse-c. Even if he has not slept eight weeks, I will speak to him.

Meph. See, he is fast asleep there.

Horse-c. O, Doctor Faustus ! My forty dollars !

Meph. Do you not see that he does not hear you ?

Horse-c. Will you now wake ? Let me pull your leg. Alas, I am ruined.

Faust. O, my leg, my leg, Mephistophilis !

Meph. Come, rascal, to the police.

Horse-c. Good sir, let me go and I will give you forty dollars more.

Meph. Well, let me have.

Horse-c. I don't have them here. Come to my inn. I will give you.

Meph. Well, run away at once.

[*Horse-c. runs away.*

Faust. What, is he gone? Farewell he! Faustus has his leg again, and the Horse-courser, I take it, a bottle of hay for his labour: well, this trick shall cost him forty dollars more.

Enter WAGNER.

How now, Wagner! what's the news with thee? 89

Wag Sir, the Duke of Vanholt doth earnestly entreat your company.

Faust The Duke of Vanholt! an honourable gentleman to whom I must be no niggard of my cunning—Come, Mephistophilis, let's away to him. [*Exeunt.*

SCENE V. THE COURT OF THE DUKE OF VANHOLT.

Enter the DUKE OF VANHOLT, *the* DUCHESS *and* FAUSTUS.

Duke. Believe me, Master Doctor, this merriment hath much pleased me.

Faust. My gracious lord, I am glad it contents you so well.—But it may be, madam, you take no delight in this. I have heard that at times women do long for some dainties or other: what is it, madam? Tell me, and you shall have it.

Duchess. Thanks, good Master Doctor, and, for I see your courteous intent to please me, I will not hide from you the thing my heart desires; and, were it now summer, as it is January and the dead time of the winter, I would desire no better meat than a dish of ripe grapes. 12

Faust. Alas madam, that's nothing!—Mephistophilis, be gone! [*Exit Mephistophilis.*] Were it a greater thing than this, so it would content you, you should have it.

Re-enter MEPHISTOPHILIS *with grapes.*

Here they be, madam: wilt please you taste on them.

Duke. Believe me, Master Doctor, this makes me wonder above the rest, that being in the dead time of winter, and in the month of January, how you should come by these grapes.

Faust. Has he gone ? Well, good. Faustus has got his leg again and the Horse-courser has got his bundle of hay. This trick has cost him forty dollars.

Enter Wagner.

What is the news, Wagner ?

Wag. Sir, the Duke of Vanholt is waiting for your company.

Faust. The Duke of Vanholt is an honourable gentleman. Mephistophilis, let us meet him at once.

SCENE V. THE Court of the Duke of Vanholt.

Enter the DUKE, *the* DUCHESS *and* FAUSTUS.

Duke. Believe me, Doctor Faustus. I am highly pleased with your miracles.

Faust. I am glad, my Lord, that you are satisfied. But her Ladyship does not seem to be much pleased. I have heard that ladies love to have delicacies. Tell me, Madam, what you will like to have ?

Duchess. Thanks, good Doctor. But since you are so kind as to grant my wishes, let me frankly tell you what I desire so much. In this month of January, I wish to have fresh grapes of summer.

Faust. O, that is nothing. Mephistophilis, go and bring at once. I pray, ask for something more.

Re-enter Mephistophilis.

Here are your grapes, madam, taste them.

Duke. O, Doctor Faustus I wonder at your skill. How you have brought fresh grapes in the month of January ?

Faust. If it like your Grace, the year is divided into two circles over the whole world, that when it is here winter with us, in the contrary circle it is summer with them as in India, Saba and farther countries in the east; and by means of a swift spirit that I have, I had them, brought hither, as you see. How do you like them, madam ? Be they good ?

Duchess. Believe me, Master Doctor, they be the best grapes that e'er I tasted in my life before.

Faust. I am glad they content you so, madam.

Duke. Come, madam, let us in, where you must well shown to you.

Faust. I humbly thank your Grace.

Duke. Come, Master Doctor follow us and receive your reward. [*Exeunt.*

ACT V

SCENE I. A ROOM IN FAUSTUS HOUSE,

Enter WAGNER.

Wag. I think my master means to die shortly,
For he hath given to me all his goods :
And yet, me thinks, if that (his) death were near,
He would not banquet, and carouse, and swill
Amongst the students, as even now he doth,
Why are at supper with such belly-cheer
As Wagner ne'er behold in all his life.
See, were they come ! belike the feast is ended. [*Exit.*

Enter FAUSTUS *with two or there* SCHOLARS, *and* MEPHISTOPHILIS.

First Schol. Master Doctor Faustus, since our conference about fair ladies which was the beautifulest in all

Faust. Let me tell you, my Lord ; the year is divided into two parts over the whole world. When it is winter here, there is summer in the other hemisphere, as in India, Saba, and other countries of the east, I have a swift spirit that has brought the grapes from the other hemisphere. Are the grapes good, madam ?

Duchess. Sure, Doctor, they are the best I have ever tasted in my life.

Faust. I am glad that you have liked them.

Duke. Come, madam; let us reward this learned man.

Duchess. Yes, I shall remain thankful to him for his courtesy throughout my life.

Faust. I thank your Grace.

Duke. Come with us, Doctor and receive your reward.

ACT V

SCENE I. A ROOM IN FAUSTUS'S HOUSE.

Enter WAGNER

Wag. I think my master is going to die very soon. He has bequeathed all his goods to me. Yet perhaps, death is not so near, otherwise he would not have held feast, music and merry-making with his scholars. They are all so heartily enjoying the feast, as Wagner has never seen them before. Perhaps the feast is over. [*Exit.*

Enter FAUSTUS *etc.*

First Schol. Doctor Faustus, we have been arguing as to who has been the most beautiful lady in the world,

the world, we have determined with ourselves that Helen of Greece was the admirablest lady that ever lived; therefore, Master Doctor, if you will do us that favour, as to let us see that peerless dame of Greece, whom all the world admires for majesty, we should think ourselves much beholding unto you.

Faust. Gentlemen,
For that I know your friendship is unfeign'd,
And Faustus's costom is not to deny
The just request of those that wish him well,
You shall behold that peerless dame of Greece,
No other ways for pomp and majesty
Than when Sir Paris cross'd the seas with her,
And brought the spoils to rich Dardania.
Be silent, then, for danger is in words.

[*Music sounds and* HELEN *passeth over the stage*

Sec. Schol. Too simple is my wit to tell her praise,
Whom all the world admires for majesty.

Third Schol. No marvel though the anary Greeks pursu'd
With ten years' war the rape of such a queen,
Whose heavenly beauty passeth all compare.

First Schol. Since we have seen the pride of Nature's works,
And only paragon of excellence,
Let us depart; and for this glorious deed
Happy and blest be Faustus evermore.

Faust. Gentlemen, farewell: the same I wish to you.

[*Exeunt Scholars.*

Enter an OLD MAN

Old Man. Ah, Doctor Faustus, that I might prevail
To guide thy steps unto the way of life,
By which sweet path thou mayst attain the goal
That shall conduct thee to celestial rest!
Break heart, drop blood, and mingle it with tears,
Tears falling from repentant heaviness
Of thy most vile and loathsome filthiness,

we have agreed that Helen of Greece has been the most beautiful lady. Therefore, dear Doctor, favour us by showing the vision of that beautiful lady, whom the whole world admires for her charm and majesty. We shall be highly thankful to you.

Faust. Well, gentlemen, I know your friendship is sincere and Faustus never denies the request of those who are his well-wishers, I will let you see that peerless Helen just in that grace and glory when Paris took her across the sea and brought her to Troy. So be quiet and watch.

[*Music:* HELEN *passes over the stage.*

Sec. Schol. My wit is too dull to praise her, whom the world admires.

Third Schol. No wonder now if angry Greeks fought for her for ten years. Her heavenly grace is peerless.

First Schol. Now we have seen the proudest work of Nature and the paragon of beauty. Let us depart and heartily thank gracious for his favour.

Faust. Farewell, gentlemen.

[*Exeunt Scholars.*

Enter an OLD MAN.

Old Man. Ah, Doctor Faustus, I wish I could persuade you to turn your steps into the righteous path of life, so that you could attain the goal of heavenly peace. Repent in all the sincerity of your heart, renounce physical pleasures and weep penitently. Shed tears of grief and repentance and thereby wash off all the sin and vileness from your heart.

The stench whereof corrupts in the inward soul
With such flagitious crimes of heinous sin
As no commiseration may expel,
But mercy, Faustus, of thy Saviour sweet,
Whose blood alone must wash away thy guilt.

Faust. Where art thou, Faustus ? wretch, what has thou done ?
Damn'd art thou, Faustus, damn'd ; despair and die !
Hell calls for right, and with a roaring voice
Say, "Faustus, come, thine hour is almost come,"
And Faustus now will come to do thee right,

[*Mephistophilis gives him a dagger.*

Old Man. Ah, stay, good Faustus, stay thy desperate Stabs !
I see an angel hovers o'er thy head,
And with a vial full of precious grace,
Offers to pour the same into thy soul :
Then call for mercy, and avoid despair.

Faust. Ah, my sweet friend, I feel
Thy words to comfort my distressed soul :
Leave me a while to ponder on my sins.

Old man. I go, sweet Faustus ; but with heavy cheer
Fearing the ruin of thy hopeless soul. [*Exit.*

Faust. I do repent ; and yet I do despair ;
Hell strives with grace for conquest in my breast ;
What shall I do to shun the snares of death ?

Meph. Thou traitor, Faustus, I arrest thy soul
For disobedience to my sovereign lord :
Revolt, or I'll in piece-meal tear thy flesh.

Faust. Sweet Mephistophilis, entreat thy lord
To pardon my unjust presumption,
And with my blood again I will confirm
My former vow I made to Lucifer

Meph. Do it, then, quickly, with unfeigned heart,
Lest greater danger do attend thy drift.

Faust. Torment, sweet friend, that base and crooked age,
That durst dissuade me from thy Lucifer,

These evils have corrupted your soul and contaminated it with deeply criminal and heinous sins. Therefore no ordinarily begging of pity will cleanse your soul. Seek the mercy and forgiveness of Christ, whose holy blood alone can wash off the taint of sin from your soul.

Faust. O, Faustus, where do you stand now ? O, miserable man, what have you done ? You are damned beyond redemption. You must despair and die. The gates of hell are gaping afar and calling you. Your hour of doom is almost come. And Faustus will now go to receive his well-deserved punishment.

[MEPHISTOPHILIS *gives him a dagger.*

Old Man. Ah, Faustus ! wait a little and don't desperately kill yourself. An angel is hovering over your head holding a vessel full of the holy blood of Christ, willing to pour into your soul and cleanse it of all its evil and sin. So seek his mercy and give up despair.

Faust. Ah, my dear friend, your words have greatly comforted my soul. Leave me alone to repent over my sins.

Old Man. I go, sweet friend, with the desperate hope that your soul may be redeemed of the damnable sins.

[*Exit.*

Faust. O, miserable Faustus, how will you receive divine mercy and forgiveness, yet I am repenting, yet I am despairing. Hell is dispelling the light of heaven from my heart. How can I escape the snares of death ?

Meph. You traitor, Faustus, I have come to arrest your soul for disobedience to my Lord Lucifer. You return to him again or I will hack your flesh into pieces.

Faust. Dear friend Mephistophilis, appeal to your Lord on my behalf to pardon me for my disobedience and wrong notions. I can again confirm the conditions of my former bond with my blood.

Meph. Yes, confirm it quickly, and with sincere heart surrender yourself to the devil or greater damnation will fall on your head.

Faust. Punish that rascal and wicked old man who persuaded me to revolt against Lucifer,

with greatest torments that our hell affords.

Meph. His faith is great ; I cannot touch his soul ;
But what I may afflict his body with
I will attempt, which is but little worth.

Faust, One thing, good servant, let me crave of thee,
To gult the longing of my heart's desire,—
That I might have unto my paramour
That heavenly Helen which I saw of late,
Whose sweet embracing may extinguish clean
Those thoughts that do dissuade me from my vow,
And keep mine oath I made to Lucifer.

Meph. Faustus, this, or what else thou shalt desire,
Shall be perform'd in twinkling of an eye.

Re-enter HELEN.

Faust. Was this the face that launch'd a thousand ships,
And burnt the topless towers of Ilium ?—
Sweet Helen, make me immortal with a kiss –
[*Kisses her.*
Her lips suck forth my soul : see, where it flies !—
Come, Helen, come, give me my soul again.
Here will I dwell, for heaven in these lips,
And all is dross that is not Helena.
I will be Paris, and for love of thee,
Instead of Troy, shall Wertenberg be sacked ;
And I will combat with weak Menelaus,
And wear thy colours on my plumed crest :
Yea, I will wound Achilles in the heel,
And then return to Helen for a kiss.
O ! thou art fairer than the evening air
Clad in the beauty of a thousand stars ;
Brighter art thou than flaming Jupiter
When he appeared to hapless Semele ;
More lovely than the monarch of the sky
In wanton Arethusa's azur'd arms ;
And none but thou shalt be my paramour ! [*Exeunt.*

with even greater torments than the hell ordinarily affords.

Meph. He has deep faith ; I cannot torment his soul. I can, of course, afflict his body but that is of no great importance.

Faust Dear Mephistophilis, I crave of you just one thing more ; that will satisfy the deep longing of my heart. I wish I could have that heavenly Helen whom I saw a while ago, for my beloved and paramour. Her sweet embrace will extinguish all the fire of my heart and dispel all the thoughts that dissuade me from my pledge to Lucifer. Thereby I shall keep my vou to your Lord.

Meph. This and any other thing that you demand will be provided to you in no time

Re-enter HELEN

Faust. Was this the lovely tace of Helen for whom thousands of Greeks and Trojan ships were engaged in battle, bringing to the ground the tall minarets and castles of I lium ? O, sweet Helen, make me immortal with a kiss. [*Kisses her.*] She has enraptured my soul with her honeyed lips. My soul is soaring in the ecstasy of joy. Sweet Helen, give back my soul to me. I will dwell with her for ever, for in these lips there is heaven and everything else is base and trifle I shall act as Paris for her and instead of destroying Troy, I shall, if need be, destroy Wertenberg. I will challenge her cowardly husband, Menelaus, and wear her favours and titles on my crest. I will wound Achilles in his heel and having killed him, I will return again to kiss sweet Helen. O, Helen, you are more beautiful than the enchanting sky of sunset, decked with thousands of stars. You are more glorious than god Jupiter when he appeared before his beloved Semele, in his fiery form (he being the god of thunder) and consumed his own beloved in his flames of lightning. You are more beautiful than Apollo himself (or may be Jupiter again), the monarch of the sky, who loved the nymph Arethusa. (This mythological reference given by Marlowe is, however, wrong). Therefore Helen alone can be my mistress and beloved.

[*Exeunt.*

Scene II IN FAUSTUS' HOUSE.

Enter the OLD MAN

Old Man. Accursed Faustus, miserable man,
That from thy soul exclud'st the grace of heaven,
And fly'st the throne of his tribunal seat !

Enter DEVILS

Satan begins to sift me with his pride :
As in this furnace God shall try my faith,
My faith, vile, shall triumph over thee,
Ambitious fiends, see how the heavens smile
At your repulse, and laughs your state to scorn !
Hence, hell ! for hence I fly unto my God.

[*Exeunt—on one side Devils on the other Old man,*

Scene III. The SAME

Enter FAUSTUS, *with* SCHOLARS

Faust. Ah, gentlemen !

First Schol. What ails Faustus ?

Faust. Ah, my sweet chamber-fellow, had I lived with thee, then had I lived still ! but now I die eternally. Look, comes he not ? comes he not ?

Sec. Schol. What means Faustus ?

Third Schol. Belike he is grown into some sickness being over-solitary.

First Schol. If it be so, we'll have physicians to cure him—'Tis but a surfeit ; never fear, man.

Faust. A surfeit of deadly sin, that hath damned both body and soul.

Sec. Schol. Yes, Faustus, look up to heaven ; remember God's mercies are infinite.

Faust. But Faustus' offence can ne'er be pardoned : the serpent that tempted. Eve may be saved, but not Faustus. Ah, gentlemen, hear me with patience, and tremble not at my speeches ! Though my heart pants and quivers to remember that I have been a

SCENE II. IN FAUSTUS' HOUSE.

Enter THE OLD MAN.

Old Man. Damned and unfortunate Faustus ! He has deprived his soul of all divine benediction and is blaspheming the throne of God.

Enter DEVILS.

Satan has begun to torture me. I feel that God is trying my faith through this fire of torture. O, vile Satan, my faith in God will triumph over you. You bold devils, see how God scorns your vain efforts ! Depart, you devils, for I am flying to God.

[*Exeunt.*

SCENE III. THE SAME.

Enter FAUSTUS with SCHOLARS.

Faust. Ah, my friends !

First Schol. What it is that pains you ?

Faust. Ah my sweet friends ! I wish I could live with you for ever. But I am damned eternally. See, is not the devil coming ?

Sec Schol. What do you mean, sir ?

Third Schol. Perhaps he is ill and tired of loneliness.

First Schol In that case, let us call the physician. but there is no danger.

Faust. My disease is excess of sins, that has damned my body and soul alike.

Second Schol. Oh, Faustus, think of God's infinite mercies.

Faust. But the sins of Faustus can never be pardoned, It may be that the serpent (Satan) that tempted Eve, may be redeemed but there is no hope for Faustus. Friends. listen to me attentively and patiently. How my heart is thrilled to remember that I have been a

student have these thirty years. O, would I had never seen Wertenberg, never read book! and what wonders I have done, all Germany, can witness, yea, all the world; for which Faustus hath lost both Germany and the world, yea, heaven itself, heaven, the seat of God, the throne of the blessed, the kingdom of joy; and must remain in hell, for ever,—hell ah, hell, for ever! Sweet friends, what shall become of Faustus, being in hell for ever? 28

Third Schol. Yet, Faustus; call on God.

Faust. On God, whom Faustus hath abjured! on God, whom Faustus hath blasphemed! Ah, my God, I would weep! but the devil draws in my tears. Gush forth blood, instead of tears! yea, life and soul! O, he stays my tongue! I would lift up my hands; but see, they hold them, they hold them!

All. Who, Faustus?

Faust. Lucifer and Mephistophilis. Ah gentlemen, I gave them my soul for my cunning! 38

All. God forbid!

Faust. God forbade it, indeed; but Faustus hath Faustus lost eternal joy and felicity. I writ them a bill with mine own blood: the date is expired; the time will come, and he will fetch me.

Faust Schol. Why did not Faustus tell us of this before, that divines might have prayed for thee?

Faust. Oft have I thought to have done so; but the devil threatened to tear me in pieces, if I named God, to fetch both body and soul, if I once gave ear to divinity: and now 'tis too late. Gentlemen, away, lest you perish with me. 51

Sec. Schol. O, what shall we do to save Faustus?

Faust. Talk not of me, but save yourselves, and depart.

Third Schol. God will strengthen me. I will stay with Faustus.

student here for thirty years ! I wish I had never visited Wertenburg and never read a book. The whole of Germany, even the whole world knows what wonders I have wrought. For these wonders I have lost Germany and lost the whole world, and adjured heaven itself, the holy, the blessed and the happy seat of God. For these I am damned to dwell in hell for ever. O, friends, I shall dwell in hell for ever; O, fearful thought the damned hell !

Third Schol. O, Faustus, turn your thoughts to God.

Faust. Shall I think of God, whom I have ever abjured and blasphemed ? O God, I wish to repent and weep but the devil has dried up tears in my eyes. Let my blood flow out instead of tears ! Let my life and soul pass out ! But ah, the devil has held my tongue and hand ! I can neither pray nor raise my hands to God.

All. Who has held your tongue and hand, Faustus ?

Faust. Lucifer and Mephistophilis. Friends, I have sold my soul to them for this magic.

All. My God have mercy !

Faust. God warned me indeed, and yet I did it. I have lost the eternal blessings of heaven for the vain physical pleasures of twenty-four years I have pledged a bond written in my own blood. The last day of the bond has expired ! The time of doom has come and the devil will take me to hell.

First Schol. Why did you not tell us about it before, so that we might have prayed for you ?

Faust. Often I thought of telling you all this, but the devil threatened me to cut me into pieces, if I uttered the name of God. They threatened to take away my body and soul both, if even once I turned my ears to the holy scriptures. Now it's too late. My friends, you depart, lest you be consumed with me.

Sec Schol. O, what can we do for Faustus ?

Faust. Don't think of me, and depart from here for your safety.

Third Schol. May God strengthen me to stay with Faustus in his last moments !

First Schol. Tempt not God, sweet friend, but let us into the next room, and there pray for him.

Faust. Ah, pray for me, pray for me ; and what noise soever ye hear, come not unto me, for nothing can rescue me.

Sec. Schol. Pray thou, and we will pray that God have mercy upon thee.

Faust. Gentlemen, farewell : I live till morning, I'll visit you ; if not, Faustus is gone to hell.

All. Faustus, farewell.

[*Exeunt Scholars—The clock strikes eleven.*

Faust. Ah, Faustus.

Now hast thou but one bare hour to live,
And then thou must be damn'd perpetually !
Stand still, you ever-moving spheres of heaven.
That time may cease, and midnight never come ;
Fair Nature's eye, rise, rise again and make
Perpetual day ; or let this hour be but
A year, month, a week a natureal day,
That Faustus may repent and save his soul !
O lente, lente currite noctis equi !
The stars move still, time runs, the clock will strike,
The devil will still come, and Faustus must be damn'd.
O, I'll leap up to my God !—Who pulls me down ?—
See, see, where Christ's blood streams in the firmament !
One drop would save my soul, half a drop : ah, my Christ !—
Ah, rend not my heart for naming of my Christ !
Yet will I call on him : O, spare me, Lucifer !—
Where is it now ? 'tis gone : and see where God
Stretcheth out his arm, and bends His ireful brows !
Mountains and hills, come, come, and fall on me,
And hide me from the heavy wrath of God !
No, no !
Then will I headlong run into the earth ;
Earth, gape ! O, no, it will not harbour me !
You stars that reign'd at my nativity,
Whose influence hath allotted death and hell,

First Schol. Let us retire to the next room and pray to God.

Faust. Yes, pray for me, and whatever noise you may hear from my room, don't come to me, for no power can save me.

Sec. Schol. Pray to God, Faustus, and we shall all pray for you.

Faust. Farewell, sweet friends. If I live till the morning, I will meet you, otherwise believe that I have gone to hell to dwell there for ever.

All. Farewell, Faustus. [*Exeunt.*

[*The clock strikes eleven*]

Faust. Ah, Faustus, now there is only one hour left for you. Thereafter you will be damned for ever. O, planets of the sky, stop your motions so that time may stand still and midnight may never come. O, glorious sun, rise and give eternal light of the day. Let this one hour be extended into a year, a month, a week or even into one natural day, so that I may repent earnestly and save my soul. "O slowly, slowly, run, ye steeds of Night". O, the stars are moving on, time flies and the clock will soon strike twelve. Then the devil will come and Faustus will be damned for ever. O, let me lean up to God. But who pulls me down ? See the holy blood of Christ flowing in a stream through the sky. One single drop of the holy blood will redeem my soul. Don't torture my heart, Lucifer, for uttering the name of God. I must call on my Christ. O, Lucifer depart. God is extending his hand towards me and staring hard. You mountains and hills, fall on and hide me from the scolding looks of God. Or let the earth cleave itself and hide me into its bowels. But no, even the earth does not harbour me. You stars that governed my birth and rule my destiny and allotted me death and hell,

Now draw up Faustus, like a foggy mist,
Into the entrails of your labouring clouds,
That, when you vomit forth into the air,
My limbs may issue from your smoky mouths,
So that my soul may but ascend to heaven !

[The clock strikes the half-hour.

Ah, half the hour is past ! will all be past anon.
O God,
If thou wilt not have mercy on my soul,
Yet for Christ's sake, whose blood hath ransom'd me,
Impose some end to my incessant pain.
Let Faustus live in hell a thousand years,
A hundred thousand, and at last be saved !
O, no end is limited to damned souls !
Why wert thou not a creature wanting soul ?
Or why is this immortal that thou hast ?
Ah, Pythagoras' metempsychosis, were that true,
This soul should fly from me, and I be chang'd
Unto some brutish beast ! all beasts are happy,
For, when they die,
Their souls are soon dissolve'd in elements ;
But mine must live still to be plagu'd in hell.
Curs'd be the parents that engender'd me !
No, Faustus, curse thyself, curse Lucifer
That hath depriv'd thee of the joys of heaven.

[The clock strikes twelve.

O, it strikes, it strikes ! Now, body, turn to air,
Or, Lucifer will bear thee quick to hell !

[Thunder and lightning.

O soul, chang'd into little water drops,
And fall into the ocean, ne'er to be found !

Enter DEVILS

My God, my God, look not so fierce on me !
Adders and serpents, let me breathe a while !
Ugly hell, gape not ! come not, Lucifer !
I'll burn my books ! Ah, Mephistophilis !

[Exeunt Devils with Faustus.

draw me, like a patch of mist, and hide me behind the veil of clouds. So that when the clouds burst into rains, my body may come down to the earth and my soul ascend to heaven.

[*The clock strikes the half hour.*

Ah, half an hour is over. All will soon be over. O God, if you don't have mercy on me, then at last in the name of Lord Christ who has shed his blood for the redemption of all mankind, stop these painful thoughts which torture me so hard. Give me an assurance, God, that you will save my soul after a thousand years or even a hundred thousand years of torture in hell. But, alas, there is no end to damned souls. O Faustus, why were you not born a creature without soul or why is your soul immortal? I wish the philosophy of Pythagoras were true, so that my soul may transmigrate from me and assume the form of some beast. All beasts are happy, because when they die, their souls dissolve into elements. But my soul, being immortal, will be damned for ever in hell. Cursed be the parents who gave me birth ! No Faustus, curse yourself and curse Lucifer who has deprived you of the eternal blessings of heaven.

[*The clock strikes twelve.*

O, the clock strikes twelve. Let my body melt into air. Lucifer will immediately drag me to hell.

[*Thunder and lightning.*

O my soul, change yourself into small water drops and let them be lost into the ocean, never to be found again.

Enter DEVILS.

My God, look not so hard on me !
I see adders and serpents of hell.
Let me breathe a while. O, ugly black hell, don't open your gates for me. Lucifer, don't come. I will burn these books of magic. Ah, Mepistophilis !

[*Exeunt Devils with Faustus.*

Enter CHORUS

Chor. Cut is the branch that might have grown full straight.
And burned is Apollo's laurel-bough,
That sometime grew within this learned man.
Faustus is gone: regard his hellish fall,
Whose fiendful fortune may exhort the wise,
Only to wonder at unlawful things,
Whose deepness doth entice such forward wits
To practise more than heavenly power permits

[*Exit.*

Terminat hora diem; terminat auctor opus.

Enter CHORUS.

Chorus. The branch that might have borne ripe fruits, has been untimely cut down. The laurels of Apollo, the God of Learning, have been wasted in the death of derive a lesson from his damnation in hell and never seek this learned man. Faustus is dead. Let the wise men derive a lesson from his damnation in hell and never seek to discover things unwarranted by God. Let not scholars and wits practice those black arts which heavenly powers do not permit. [*Exit*.

"The hour ends the day ; the author ends his work."

NOTES AND EXPLANATIONS

[*Figures refer to lines.*]

Chorus. The Chorus was essentially an intrinsic feature of the Greek tragic drama. In the early Greek dramas, especially tragedies, the Chorus served several useful purposes before it was eventually eliminated. The lyric poetry sung by the Chorus helped to break the tension of the tragic scenes. Shakespeare secures this effect by the insertion of comic episodes. Again, in an age when scenery and scenic devices were practically unknown, the Chorus was made to give the description on the scenes, and suggest the atmosphere in which the play was moving. Shakespeare employs the Chorus for this purpose in his *Henry V*. But its most important function was to disclose to the audience the invisible and hidden spiritual forces that control the destiny of man and bring about the tragic incidents of the play. In the Elizabethan drama a Chorus came to mean an actor who spoke the Prologue and occasional passages of explanation or comment at the beginning of an Act, or at the close of the play. This practice was borrowed not so much from the Greek drama, where the functions of the Chorus are not quite the same, as from the old Miracle Plays, where this method served the purpose of introducing moralizing comments. The Chorus in *Dr. Faustus* speaks an explanatory Prologue here.

THE PROLOGUE.

Summary. The poet will not sing here of the fight of Mars against the Charthaginians, nor of the lovely luxuriance of the royal courts. The actors will, instead, take up representation of the fortunes of Dr. Faustus. Then the Chorus speaks of the birth of Faustus in Rhodes of Germany, Faustus goes to Wertenberg when he grows up. He makes progress in his studies and soon becomes a doctor, excelling in almost all the arts. But this makes

him conceited ; for he reverts to necromancy. The opening scene presents Faustus in his study ; with this announcement the Chorus takes leave.

Critical Comments. Marlowe here has kept to the form of the classical chorus in the Miracle plays. He gives in these few lines a sketch of the life of Dr. Faustus. We are acquainted with what happened in his life, before we find him finally in his study, as described in the first scene.

1. **Thrasymene**—Lake Thrasymene is near Perugia in Central Italy. It was the scene of Hannibal's great victory over the Romans in the Second Punic War, B.C. 217. It is also believed that Marlowe here alludes to some contemporary play, now lost.

2. **Mars**—was the Roman War god. Mate—This is variously explained. Some explain it is "allied himself with". But it would be more correct to take the general sense of "defeat"; (*i.e.*, Mars defeated the Carthaginians) though the historical fact is that the Carthaginians under Hannibal routed the Romans.

9. **Appeal our plaud**—appeal for the applause which is our due.

12. **Rhodes**—Rhodes or Roda is in the Duchy of Saxe. Altenburg, near Weimar. It is given as the birthplace of Faustus in the "Faustbuch."

13. **Wertenberg**—*i.e.*, Wittenberg or Wertemberg, It is a famous German University town. Luther taught here. We find 'Wertemberg' used in the Quarto of 1604, This is incorrect. The real name is Wittenberg.

21. **His waxen wings**—This alludes to the fate of Icarus, son of Daedalus. Both father and son endeavoured to eacape from Crete by means of wings made of feathers and wax. But Icarus flew too near the sun, and his wings melted. The fate of Faustus is also being compared with that of Icarus. Faustus also wished to go too far in his studies, and the result was disastrous, morally and spiritually. The fate of Faustus is intended as a warning

to other students. Marlowe who has been charged with athcism, does not seem to approve it. Faustus is censured for his imprudent vanity.

25. **Necromancy**—Calling up the spirits of the dead as Faustus does those of Alexander and others. It is derived from "Necros", a dead body, and "Menteia", prophesy ; but the former word was confused with the Latin "niger", black, and thus the term 'Black Art' was invented, meaning magic. **And glutted......necromancy** *N. B.* Faustus's position should be carefully analysed. Till now he has pursued knowledge as an end in itself. He pushes his studies further, and lands himself on necromancy. Puffed up by knowledge he has become too daring and reckless. He does not think seriously of his soul. Later he signs away his soul to the devil that he may have command over the forces of Nature, that he may have knowledge, beauty, health, happiness, all at his service. It is no less an ambition than to be a master of the world.

27. **His chiefest bliss**—his salvation.

ACT I : SCENE

Summary. In the first scene we discover Faustus in his study. He is speaking to himself. He wants to choose a definite study-course. He at first thinks of Philosophy : but finds that to argue well is the only end of Logic. So he leaves it aside and takes up a book of medicine. The end of physic is said to be body's health and Fauetus has attained that end. He has cured many people and he is quite famous. But Faustus is still the same common man ; he is unable to "make men to live eternally" or to raise dead men to life. So Faustus bids farewell to physic, and thinks of studying law. He reads a line and ponders on it ; "the study fits a mercenary drudge, who aims at nothing but external trash." So Faustus thinks that it is too servile and illiberal for him. Then he turns to the Bible. He reads a line stating that the wages of sin is Death. But this also does not suit his taste. So he finally chooses the art of necromancy. He gloats in imagination over the various deeds he will do after his

mastery of the 'black art'. He will raise the wind and rend the clouds—things that kings and emperors are unable to do. He thinks that the magic art will open to him a world of profit and delight. He sends his servant Wagner to fetch the German magicians, Valdes and Cornelius. When they come, Faustus starts discussing with them the way he can achieve his end—the mastery of magic. Valdes in reply speaks of the usefulness of this art. The subjects of every element will always be serviceable to the magicians, and will guard them whenever they please; they will bring treasures from far off countries and lay them at their feet. Faustus is overjoyed to hear this, and he wants the two magicians to educate him in the rudiments of the art. They at last agree to dine with Faustus and to show him some of their magical feats.

Critical Comments. It should be noted that much of Marlowe is reflected in Faustus. So in Faustus's disregard for philosophy, physic and law, we actually find Marlowe's detestation of these things. For Marlowe, as a true embodiment of the Renaissance spirit, felt the emptiness of leupdal philosophy. He with his contemporaries aspired for something new. This hunger for new art and new learning, we find in the character of Faustus. The first scene shows us how Fausust finally finds a new interest in the one unexplored region of the arts—the region of necromancy. In his rejecting other studies and in his choice of magic with the consequent risk to his soul the situation is clearly unfolded in the first scene. There is a serious under-tone, however, marked by the daring, reckless spirit of Faustus.

1. **Settle**—decide.

2. **Sound the depth of that thou wilt profess**—what thou wilt study most deeply.

3. **Commenc'd**—taken degree (of Doctor of Theology) ; this is an old University term.

4. **Level**—fix your ambition

5. **Aristotle's work**—Aristotle's two treatises on logic were the 'Analytics'. In the Middle Ages these were supposed to sum up all philosophy. Marlowe commits

an error by taking the word 'Analytics' as singular (like 'Mathematics').

7. 'To argue well is the end of Logic.'

12. **Oncaymaeon**—This word is rather difficult to explain. In the Quarto of 1604 we have 'Oncaymaeon' which was changed in later editions to 'Economy'. In Aristotle, Oeconumia means simply household or state management of ways and means. But this is quite inapplicable here. Mr. Bullen suggests that the word should be read as 'On kai me on' meaning "being and not being *i.e.*, metaphysical philosophy. **Galen**—a Greek physician living from A.D. 130 to 201. He was regarded for many centuries the standard authority on medicine.

13. 'Where the philosopher leaves off, there the physician begins.'

16. "The supreme good of Medicine is health."

19. **Aphorisms**—Maxims.

20. Faustus' skill was so esteemed, that his announcement of visits to be paid in his travels to certain towns were treasured in the public records.

23. **Yet art thou**—*N. B.* Faustus seems to have exhausted all sources of knowledge. There seems to be no end. Now there is a mood of dissatisfaction in Faustus. And it drives him to the study of the forbidden art of magic. This spirit of exploration in the mental word is a true Renaissance spirit. The case of Faustus needs to be sympathetically considered.

72. **Justinian**—The Emperor Justinian of the sixth century, caused the geat Codes of Roman Law to be drawn up.

28. 'If one and the same thing is bequeathed to two persons, the one shall take the thing, the other the value of the thing.'

31. "A father cannot disinherit his son, unless......",

32. **Institute**—treatise on the principles of law. The 'institutes' were one of the great law texts issued by Justinian.

34. **Fits a mercenary drudge**—suits one whooitls for mere profit.

35. **External trash**—some worthless reward, that may profit the body but not the soul or intellect.

38. **Jerome's Bible**—the Vulgate or Latin translation of the Bible, supposed to be translated by St. Jerome about the end of the 4th century A.D.

39. 'The wages of sin is death.'

41. Translated in the next line : from I John, i. 8.

45. **Che sera**—Italian motto or proverb.

47. **Metaphysics**—treatises on supernatural matters.

49. **Lines, circles etc.**—the apparatus of magicians.

51-53. **O, What............artizan**—*N.B.* It is love of power, immense boundless and irresistible that attracts Faustus to necromancy. Worship of power in it is manifested in all the plays of Marlowe—is the dominant passion of his existence.

53. **Artizan—artist.**

61. **Gain a deity**—gain the superhuman power that belongs to 'a sound magician'.

51-60. *Explanation.* These beautiful lines present Faustus in a mood of exultation over the prospects of magic. He is thinking of the miracles that can be wrought by magic, and the joy, power and authority that are promised to the devoted magician.

Wonderful prospects of wealth, pleasures, power, honour and authority are promised to the studious magician. If I acquire proficiency in magic, I shall have full command over everything from one pole to the other. Earthly kings and emperors have limited authority and power. They command over their limited domains and kingdoms. They have no power over the mighty forces of nature, such as winds and clouds. But the dominion of authority of a great magician extends over all the

regions that human mind can conceive. A great magician is, therefore, as potent as a mighty god.

63. **The German Valdes**—The whole scenery of "Dr. Faustus" is laid in Germany. So the epithet 'German' seems rather peculiar. But Marlowe probably forgot of the intended German atmosphere of his play, thinking only the English audience. It is not known, however, whom Marlowe intended by Valdes. **Cornelius**—Cornelius Agrippa was a famous magician and scholar of his day. He was the secretary to the Emperor Maximilian. His name is often found to be coupled with the legendary Faustus.

75. **These elements**—this world.

78. **Resolve me**—clear my mind.

81. **Orient**—pertaining to the East ; hence, bright, lustrous.

89. **The new-found world**—America.

83. **Delicates**—delicacies.

86. **Wall.........brass**—The building of an encircling wall of brass around one's birthplace is one of the ancient aims of all magicians. Merlin intended to do this to his birthplace, Carmarthen, by the aid of his 'sprights' (Spenser, 'Faerie Queene'). Roger Bacon is also credited with promising to do this for England.

88. **Public schools**—The Universities.

91. **Our land**—The Empire. **The Prince of Parma**—was Alexander Farnese. He was Philip II's Governor and General in the Netherlands. He wished to invade England with the help of the invincible Armada. But strangely enough, the action of the play is taking place in the reign of Philip's father, Charles V. So the reference to the Prince of Parma and the siege of Antwerp are anachronisms.

94. **The fiery keel at Antwerp's bridge**—The Prince of Parma besieged Antwerp, 1584-5, and blocked the River Scheldt with a bridge of boats or ships, moored

strongly together, to prevent aid being brought by sea. This 'bridge' was destroyed by the Dutch by means of a fire ship—which the Spaniards remembered with terror when Drake attacked them in the same way at their anchorage in Calais Road, in 1588, the year in which this play was written.

80—92. *Explanation.* Faustus in meditating over plans and schemes he would like to accomplish, if he gains proficiency in magic and necromancy. Magic will give him supreme authority over the spirits of hell, who will dance attendance on him and carry out his commands.

He says that he will bid them fly to India to fetch treasures of gold from there. He will further command them to explore all the seas and oceans for precious pearls. He will send them to all the corners of the newly discovered world (America) to bring luscious fruits and other delicacies from there. The spirits will read to him all the mysterious books of philosophy and reveal to him all the secrets of the kings and emperors of all foreign lands. He will further command the spirits to construct a wall of brass all round Germany for its unyielding fortification. He will also bid them redirect the flow of the Rhine round the beautiful city of Wertenberg. He will, then, make the spirits provide silken garments to all the students of Germany who would look smartly dressed and bold. He is thinking of paying his soldiers in gold coins fetched by the spirits from foreign lands. He will expel Alexander Farnese, the Governor and General of the Netherlands from his country and rule as the supreme monarch over Germany. He will make the spirits invent even more stronger and more potent armaments of war than Antwerp's bridge built by Prince of Parma over the river Scheldt. His attendant spirits will do all these services to him all at his bidding.

102. **Receive no object**—Attend to nothing else ; or possibly, admit of no opposition'.

110. **Concise syllogisms**—Local arguments which are expressed neatly and pithily.

111. **Gravell'd**—puzzled.

112. **Flowering Pride**—The best of the students.

Musaeus—is a sweet singer and the ancient mythology regards him as a son of Orpheus. Virgil in the 'Aeneid' mentions his name, and describes how the spirits of the dead come crowding eagerly round to listen to him in the Elysian Fields.

115. **Agrippa**—Marlowe here has committed an error by making Cornelius Agrippa two persons.

103—16. *Explanation* In these lines Doctor Faustus makes his final declaration to study and practise magic and necromancy. The allurements of these black arts have taken him into their thrall.

So Faustus says to his magician friends, Valdes and Cornelius that it is magic and magic alone that has allured his heart. Therefore my friends help me in this field. I have already acquired fame and popularity in several other fields of knowledge and study. The greatest and the most promising students of Germany throng round me as the spirits of the dead are believed to have thronged round the famous musician. Musaeus, the son of Orpheus, when he visited the Elysain Fields. Now I want to excel in the field of magic and necromancy, whereby I may be regarded as powerful and wise as Agrippa was regarded in Europe.

119. **Moors**—The term Moors is applied indiscriminately to any dark-skinned race. It is properly applied to the Mohammedan conquerors of Northern Africa and Spain. But here it is used in the case of American Indians whom the Spaniards enslaved.

123. **Almain rutters**—German horsemen.

124. **Lapland giants**—Lapland was more well-known for the existence of witches than for giants.

127. **The Queen of Love**—Venus.

129. **The golden fleece that yearly stuffss**—The

gold and silver brought to Spain annually by the Plate Fleet that sailed from Mexico.

117—31. *Explanation.* Doctor Faustus's magician friends, Valdes and Cornelius, further encourage him to study and practise magic and necromancy, by offering to him wonderful prospects of power and authority.

They told Faustus that the books of magic aided by his learning and their experience and guidance, will make all the three of them the most powerful men of Europe. The infernal spirits will serve on him as obediently as the Red Indians serve on their ruling Spanish Lords. They will guard them like lions when they bid them do so. And if they commanded them, they will follow them obediently like German horsemen. They will walk by their sides as the witches and giants of Lapland. Sometimes they will assume the form of graceful ladies or comely maidens possessing more fascinating eyes and more graceful creamy breasts than the goddess Venus herself. These spirits will run at their command to Venice for jewels and to America for gold and silver, bringing home all their treasures as the king of Spain annually brings from Mexico by the Plate Fleet. All that is needed is that learned Doctor Faustus should be firm and resolute in his determination to study and practise magic.

133. **Object it not**—bring not forward that objection.

137. **Well seen**—well learned.

141. **The Delphian Oracle**—is the great oracle at Delphi in Northern Greece, on the slope of Mount Parnassus. Apollo came here to inspire his priestess with the gift of prophecy.

152. **Wise Bacon**—Roger Bacon, the learned Franciscan friar of Oxford. He was much advanced in his scientific beliefs. So it was quite natural that in the thirteenth century his researches and discoveries were not looked upon with a fair eye, and his discoveries drew upon him the charge of magic. Greene, Marlowe's contemporary and rival, wrote a drama, entitled 'Fair Bacon and Friar Bungay'. **Albertus**—Magnus Albertus (1193—1280) was renowned as a theologian. But he was also a scientific enquirer. He too shared the charge of being a magician

with Roger Bacon. And like him also he is said to have made a brazen head that could talk.

153. **Hebrew Psalter**—certain portions of scripture were used in magical incantations to call up spirits, and compel their obedience.

162. **Canvass every quiddity**—examine thoroughly into its nature and attributes.

ACT I : SCENE II

Summary. The scene opens with conversation between two scholars. They meet Wagner, Faustus's servant and want to know about Faustus's whereabouts. Wagner at first tries to evade the question and jests. But being pressed by the two scholars he states that his master, Faustus, has gone to dine with the two magicians, Valdes and Cornelius. At this the two scholars are terrified. Both of them are grived to Faustus mixing with the notorious necromancers. But while the second Scholar hopes that the Rector may reform Faustus, the first one gives up all hopes.

Critical Comments. This short scene is inserted only to show us how deeply Dr. Faustus is loved by the scholars of the country. They are always anxious for Faustus's safety. The scene also informs us that Faustus is dining with the magicians. But more important than that is the introducion of Wagner. Marlowe has tried to bring in a comic element in his play through this character. So Wagner's words to the scholars are meant to be in a jest.

2. **Sic probo**—Thus I prove it.

4. **Boy**—servant.

5. **Sirrah**—a contemptuous form of 'sir'.

11. **Follows not**—is not a logical consequence.

12. **Licentiates**—the degree of licentiate was preliminary to a doctor's. **Stand upon**—insist upon.

17, **Ask my fellow**. By this Wagner means that if they ask his fellow companion whether he is a thief, he will bear him out that he is not, just as the First Scholar, that Wagner said so and so.

21. **Corpus Naturale**—a natural body. **Mobile**—able to move.

23. **Phlegmatic**—not excitable.

25. **Place of Execution**—the reference is probably to the dining room where 'execution is done upon meat and drink'.

27. **Triumphed**—in logic.

28. **Set my countenance**—Put on a formal look. **Precisian**—Puritan.

30. **This wine**—which he is carrying.

39. **Rector**—the Head of the University. The title is still in use in Germany and Scotland.

ACT I : SCENE III.

Summary. Here we find Faustus in a Grove. It is night, and Faustus is preparing to put in practice his magical knowledge. By his power he is able to call Mephistophilis, who at his bidding comes in the dress of a Franciscan friar. Mepistophilis tells him why he came to visit Faustus. He has heard Faustus abjure the Scriptures and Christ, and so has come in the hope to set his soul for Satan. Anyone found to be praying devoutly to the Prince of Hell, is always damned. So this can be regarded as "the shortest cut for conjuring". At these words of Mephistophilis, Faustus more exuberantly declares that he holds Beelzebub as his only chief. Faustus then asks Mephistophilis about Lucifer or Satan. In reply the latter relates how he with all the other fallen angels was expelled from heaven and in what perpetual terror they stay in hell. Mephistophilis appeals to Faustus to leave aside his fancy for necromancy. But Faustus is passionate in his strong conviction that he will gain by serving Satan. He bids Mephistophilis go and inform Satan of his steadfast obedience to him. He then imagines how he will work after mastering necromancy.

Critical comments—In this scene Marlowe shows us how devoutly Faustus is attached to his new art. In the face of Mephistophilis's forbiddings, he passionately sticks to his passion for the 'black art'. The portrayal of Mephistophilis also is significant. He is not one of those awe-inspiring devils. On the contrary, here we find him in a rather repentant mood. We feel, as we hear him speak, that he is extremely sorry for his action against God.

His advice to Faustus to keep away from magic also reveals his good feeling for sinning man. Mephistophilis is not painted as a mocking devil but essentially a human figure. He has a balanced mind. He is a servant of the devil. If he seems to have a yearning for the joys of heaven he is reconciled to his condition—and he serves the devil and Faustus faithfully. Faustus's imagination travels through the 'Afric shore' and Spain ; by his magic he thinks he will be able to make these two countries tributaries to his own country. It must be noted here that in these lines, is hidden the reference to the drive towards wide-scale colonization by England in that period.

1. **Gloomy shadow of the earth**—Night, according to the ancients, was not a mere absence of light but a thing in itself.

2. **Orion's drizzling look**—Orion can be regarded as the constellation of winter. It is believed to be the forerunner of rain and wind.

3. **Antarctic**—southern.

4. **Welkin**—sky.

6. **Hest**—command.

9. **Anagrammatiz'd**—One very common method of magicians is to make new names by transposing existing words. This is known as 'Anagrammatizing'.

10. **Breviated**—abbreviated.

11. **Every adjunct to**—every star suspended in the heavens.

12. **Characters of signs**—These are the conventional symbols used to denote the twelve signs of the Zodiac. They are—The Ram, Scorpion, Water bearer, Fishes, Full, Twins, Crab, Lion, Virgin, Balance, Archer and Goat. **Erring Stars**—The planets.

15–22. *Explanation.* "May the gods of Acheron (the infernal regions) be propitious to me ! Farewell to the threefold deity of Jehovah. Hail, spirits of Fire, Air, and Water ! Beelzebub, Prince of the East, Monarch of burning hell, and Demogorgon, we propitiate you, that Mephistophilis may appear and rise ; (why lingerest thou ?) By Jehovah, Gehenna, and the consecrated water

which I now sprinkle and the sign of the cross which I now make, and by our vows, may Mephistophilis himself, devoted to our service, now rise."

18. **Beelzebub**—literally 'a lord of the flies'. **Demogorgon**—This is perhaps a corruption of Demiurgus, the evil, or at any rate partly evil, creator of the world, according to the Gnostic heretics of the first century.

19 **Mephistophilis**—in "Dr. Faustus" is a servant or deputy of Lucifer ; in Goethe it appears to be a synonym for Satan himself.

20. **Quid to moraris**—Literally, this word makes little sense. But some critics have endeavoured to read it "Quod tu moraris' meaning 'Why dost thou delay ?" **Gehennam**—the Hell of the Jews, a place of future punishment.

25. **Franciscan friar**—a frair or monk of the Order of St. Francis, founded in 1206 by Saint Francis of Assisi. Such friars are dedicated to poverty, celibacy, and obedience, and bound to live on alms and to renounce all possessions.

32. **Laureat**—crowned with laurel ; *i.e.*, of acknowledged merit.

34. 'For indeed thou rulest in the image of thy brother Mephistophilis.'

38. **Drop from her sphere**—magicians were believed to be able to do this.

46. **Per accident**—incidentally.

47. **Rack**—twist and distort into anagrams.

48. **Abjure**—renounce.

60. **Confounds**—makes no distinction between them.

61. **Ghost**—spirit. **Old Philosophers**—who did not believe in eternal reward of punishment after death.

83. **Passionate**—moved with passion or emotion,

91. **So he will**—provided that.

107. **Bind**—enclose.

108. **Continent to**—forming one with.

109. **Contributory**—tributary.

1 0. **Emperor**—the Holy Roman Emperor, who ruled Germany, Austria, etc. Charles V was the Emperor at this time.

103—12. *Explanation.* Having conveyed his decision to sell his soul to Lucifer through Mephistophilis, Doctor Faustus is meditating with exultation as to what wonders he would accomplish through magic and necromancy if Lucifer accepted his terms and conditions.

He says that if he had as many souls as there are stars in the sky, he would willingly surrender them to Mephistophilis. Through the aid of Mephistophilis, he will rise to be the supreme monarch of the world. He will make a bridge through air in order to cross seas and oceans along with his followers. He will join the hills of Africa with the shores of Spain and thereby make Africa a Province of Spain, and bring both of them under his dominion. He will not let the Roman Emperor, Charles V live and rule in his country. In fact, he will not permit any rival to flourish in Germany and he will rule as the supreme and sole monarch.

113. **Speculation**—contemplation.

ACT I : SCENE IV.

Summary. Wagner, Faustus's servant meets a Clown in a street. He asks the latter about his wages and whether he wishes to serve Wagner. Then Wagner gives him some money, and boasts about his power to fetch the devils. The Clown has no faith in his boastings, and makes ridicule of Wagner's devils. Wagner retorts by calling the devils Baliol and Belcher, at which the Clown runs amuck and craves Wagner's pardon. He finally decides to be Wagner's servant.

Critical Comments. This is one of the ever-disputed 'Clownage Scenes'. We do not know whether this is from Marlowe's hand. But we are certain that the first three lines are borrowed almost word for word from another play —'Taming of a Shrew'. It should be noted that this is not that play of the same title as by Shakespeare. The humorous element is nothing impressive in the scene.

2. **Swowns** –Zounds ! It is a sort of vulgar oath ; the original words being 'God's wounds'.

3. **Pickadevaunts**—pointed beards, coming from the French "*pic a davant*".

4. **Quotha** –Quoth he ! meaning "said he".

5. **Comings in**—wages.

8. **Bare**—half-clad.

13. **By'r lady**—by our Lady (The Virgin Mary).

16. **Qui mihi discipulus**—'He that is my disciple'. These happen to be the first words of a Latin poem of Elizabeth's time.

18. **In beaten silk**—silk on which were sewn plates of gold or silver, beaten thin. **Staves-acre**—Larkspur, used to destroy vermin.

19. **Guilders**—Dutch florins

22. **Mass**—meaning "by the Mass".

23. **Counters**—coins.

33. **Baliol and Belcher.**—These names are probably fictitious. The first name was perhaps suggested by Beliol —or possibly that was what Wagner meant to say.

38. **Round Stop**—Short and wide trunkhose, which clowns frequently wear in pantomimes.

62. **Diametarily**—Wagner wants to use a long word to impress the Clown and mispronounces in this way the word 'diametrically'.

63. 'To tread, as it were, in my steps'. Wagner however, uses incorrect Latin.

ACT II : SCENE I.

Summary. The scene starts with a soliloquy of **Faustus**, who is wavering between selling his soul to Satan and going back to God. The Good Angel and the Bad Angel are again brought in to symbolize the contradiction in his mind. As last the evil Angel wins, and Faustus decides to sacrifice his soul. He summons Mephistophilis, who instructs him to stab his arm and sign the bond of the selling of his soul, with his own blood. Faustus readily agrees and hastens to do the required thing. The privileges

which Faustus is to gain by selling his soul to Satan are the following ; First, he will be a spirit in form and substance ; secondly, Mephistophilis shall be his servant ; thirdly, Mephistophilis will do for him whatever he desires ; fourthly, he shall remain invisible in his house ; and lastly, he shall appear to Faustus at all times in any form or shape. Faustus then asks Mephistophilis about the whereabouts of Hell. Mephistophilis, in reply, tells him about the torture and pain of Hell ; but Faustus disbelieves him and expresses the wish to have a wife. Mephistophilis, to please him, brings in a she-devil, he also lends Faustus many books on magic.

Critical Comments This scene is wonderfully sketched by Marlowe. The indecision of Faustus, his mental conflict have been brilliantly revealed. The symbolical approach to this, in the form of the Good Angel and the Evil Angel, is also remarkably conceived. The signing of the bond is the final pact by which Faustus enters in posspssion of the earthly kingdom. But the debate within himself begins—whether the price he pays for it is not too high. Faustus is highly sensitive and intellectual. Reason speaks to him in the voice of the Evil Angel. But Faustus's passions and imagination which are coloured by medieval theory are projected into the Good Angel. Marlowe might be a pagan and sensualist, but, thanks to his dramatic art, he paints Faustus relative to his age, rightly called the Dark Age. There is so much bother about the soul. The damning of the soul was an inportant matter with the medieval theologist. The intellectuality and humanism of the Renaissance might have later readjusted the balance, but Marlowe's play, in pursuance of the theme it deals with, gives much latitude to the unreason, obscurantism and superstition of the Middle Ages. We see then how doubt crosses Faustus's mind when he signs away his soul. It is medieval atmosphere and back-ground which give so much significance to Faustus's mental conflict. From the drab and uninteresting narration of the 'Faustbuch', Marlowe has lifted the whole scene to a supreme study of psychological mechanism.

3. **Boots it—of what avail is it ?**

14. **Offer......blood**—It is believed that in the Middle Ages, Magicians and Jews used to practise human sacrifice,

23. **Signiory of Embden**—the lordship of Emdem, at the mouth of Ems in Northern Germany. It was once famous for being a great commercial port.

26. **Cast**—reckon up.

29. 'Come, come, Mephistophilis'.

32. **So**—provided that.

41. "I is a consolation to the wretched to have had companions in woe."

42. "You, that torture others".

49. **Bind**—sign a bond with your blood.

53. **Proper**—own.

54. **Assure**—pledge.

61. **Congeals**—thickness.

6. **Bill**—document.

Stage Direction. **Chafer of coals**—a brazier of burning charcoal, the origin being from the French 'chauffer'.

73. 'It is finished.'

76. **Homo, fuge**—man, flee !

82. **Show**—pantomime.

102. **By these presents**—by this present document.

118. **In one self place**—one and the same.

115-22. *Explanation.* Having signed the bond in his own blood in favour of Lucifer, Doctor Faustus acquired full authority over Mephistophilis. Faustus asked him very subtle questions about astronomy and cosmography and Mephistophilis patiently replied to all of them. In these lines, Mephistophilis is explaining the situation and dimensions of hell.

Mephistophilis said that hell is situated in the underworld within the bowels of the earth. All the infernal spirits dwell here and are tortured for ever. In fact, hell is not confined to any one place, nor bound by any limitations of space. Wherever the infernal spirits dwell, there is hell ; and wherever there is hell, the infernal spirits must be there. Briefly speaking, on the Doomsday when the whole world will perish and when every creature will be purified, then all such places as are not ncluded within the bounds of heaven, will form the hell.

135. **An**—if.

148. **Ceremonial toy**—idle, unmeaning ceremony. Marriage was considered as sacrement of the Church. Faustus being a disciple of Satan should not think about anything connected with the Church. So Mephistophilis objects so vehemently to his marriage.

151. **Penelope**—Wife of Ulysses, king of Ithaca. During the long absence of her husband she was beset by suitors, whom she deceived by declaring that she must finish a robe before she could make up her mind, and every night she undid what she had done by day. The Odyssey describes Penelope as the type of a faithful wife.

152. **Saba**—The Queen of Sheba.

155. **Interating**—repeating.

167. **Dispositions**—stations ; or perhaps referring to the good and bad influences attributed to the stars.

174. **I warrant thee**—I assure you that they contain what I say.

ACT II : SCENE II.

Summary. This scene again shows us Dr. Faustus struggling with a conflict in his mind. He accuses Mephistophilis of depriving him of the joys of heaven. But Mephistophilis tries to convince him of the inferiority of heaven. The Good Angel and the Evil Angel are again brought in to symbolize the conflict. Again the evil element wins in Faustus's mind and he tries to submit to his grim fate. He asks Mephistophilis questions about the elements, about hell and heaven, to which Mephistophilis gives satisfactory replies. But then he asks him who made the world, which Mephistophilis refuses to answer. This throws Faustus into a terrible fury and he denounces Hell. In his agony he calls for Christ This at once brings in Lucifer, Beelzebub and Mephistophilis to the scene. They warn Faustus and forbid him to mention the name of Christ in future. They then bring by their magical powers the Seven Deadly Sins. They are Pride, Covetousness, Wrath, Envy, Gluttony, Sloth and Lechery Each of them is accosted by Faustus and their words disgust him. After this show Lucifer, with his attendants

takes leave, with a parting gift to Faustus, a book by which he will be able to turn himself into whatever shape he wishes.

Critical Comments. The scene reveals how Faustus has been entrapped by fate; he has now no way to escape. The agony and the ever-deepening contradiction of his mind have been wonderfully traced by Marlowe. His scientific mind revolts at one time against the petty gains he gets from necromancy. But he has no power to give it up. This attitude of Faustus will gradually deepen till the end of the play, when we shall find him repenting of his sins. Here Marlowe's own sentiments are being echoed. He tried desperately to be free from the bonds of Christianity ; but he ultimately had to give in. Faustus also, however desperately his desire is to practise necromancy and disown Christianity, is on the point of submitting to his old religion.

Dr. Faustus may be read, as it has been done by some, as a sermon against atheism Marlowe's personal issue might not have a bearing upon it after all. Perhaps it is an experiment in atheism The struggle in Dr. Faustus, a Renaissance scholar with his liberated senses and intelligence, with his passion for knowledge and love of beauty, is just significant in that the medieval Christian belief is a very tough job. However potent its irrationality was and however it tended to inhibit normal human impulses and desires, it was not so easy to discard it. The main interest is the struggle that goes on in Faustus's mind. The intellectual struggle takes place against the background of medieval theology, medieval ritual and practice, medieval inhibitions and obsessions. The appearance of the Seven Deadly Sins serves as a comic relief. Marlowe is rather apt to diversify serious with comic scenes

13. **Yet**—even now.

14. **Thou art a spirit**—the word 'spirit' is used here to denote one who has lost his soul beyond redemption and therefore possesses no longer a hope of salvation but is as one of the spirits, whose destiny, for good or evil, is irrevocably fixed.

16. **Be I**—even if I be.

27. **Blind Homer**—referring to Homer, the Greek epic poet, who, as tradition holds, was blind.

28. **Alexander**—Paris, son of Priam (King of Troy), who loved and deserted Oenone, a nymph of Mt. Ida, Tennyson has described this in his Ollnone."

29. **He, that built, etc.**—Amphion, whose music drew even the rocks to build themselves up as he bade them.

26-82. *Explanation.* A fierce conflict between the noble and evil emotions is raging in the heart of Doctor Faustus. The idea that he has been eternally damned, terrifies him. So he is trying to pacify his agitation by thinking what miracles he has wrought through magic and what delights he has enjoyed.

He recollects with joy and satisfaction that he has raised the spirit of the great poet Homer to sing to him the love of Prince Paris for his beloved Oenone, a nymph of Mt. Ida, whom he, however, deserted afterwards. He has also raised the spirit of Amphion who, by his musical powers, drew the rocks to build themselves up in the form of a strong wall of fortification around Thebes. This Amphion together with Mephistophilis sang before Faustus. Having wrought so miraculous wonders and enjoyed such delights, there should be no cause for him to die in despair. He must not repent.

34. **Astrology**—meaning 'astronomy,' for in those days the two words were not clearly distinguished.

37. **Centric**—Before the theory of Copernicus, the Ptolemaic theory was in vogue. This latter theory believed that the earth was the centre not only of the solar system but also the universe. In the day of Marlowe, the theory of Copernicus was just becoming known, and people hesitated to accept it.

38. **Spheres**—the old system imagined the "centric" earth surrounded by nine spheres.

39. **Mutualliy folded**—infolded, sphere within sphere.

42. **Terminine**—terminus. **The world's wide poles**—the poles of Zodiac.

44. **Erring**—wandering.

46. **Situ et tempore**—With regard to the direction in which they revolve (situ), and the time of their annual revolution (tempore).

49. **Zodiac**—the sun's path in the heavens.

53. **Double motion**—first on their own axis, and secondly in their orbit.

58. **Freshman's suppositions**—problems fit for students in their first year at college.

59. **Dominion or intelligentia**—presiding spirit.

63. **Empyreal**—the highest region of the universe supposed to be composed of fire.

65. **Conjunctions**—In astrology, planets which were nearest to one another their influence being harmonious, were said to be in conjunction.

66. 'By reason of their unequal motion with regard to the whole system of the Universe."

72. **Move**—provoke.

84. **Raze**—graze

88. **Interest**—right of property.

93. **Injure**—treat unjustly.

96. **Dam**—damnation.

104. **The Seven Deadly Sins**—These were favourite characters in the medieval Miracle Plays and Moralities. We often find in contemporary records, accounts of such characters in the festivities held to celebrate some marriage.

116. **Ovid's flea**—The reference is to a medieval Latin poem, 'De Pulice' (On the Flea), wrongly attributed to Ovid.

117. **Perriwig**—sixteenth century people usually wore this small wig. The word is a corruption of the French 'perruqe', a wig.

120. **Cloth of arras**—tapestry, the word came from Arras, in Artois, where it was made.

131. **Case of rapiers**—pair of duelling swords kept in one case.

146. **Pension**—annuity.

147. **Bevers**—liquid refreshments taken between breakfast and dinner. The word 'beverage' comes from this word.

151. **Martlemas**—Martin-mass, the Feast of St. Martin (Nov., II). It was not possible to keep alive the cattle in winter. So they were killed and salted in great numbers at the beginning of the winter season. Hence 'beef.'

153. **March beer**—beer brewed in March was considered to be of the best quality.

180 **Chary**—carefully

Additional Notes. In the Elizabethan era, when researches in astronomy were not so advanced, it was believed that the planets were carried round each in its own sphere or hollow globe, invisible to us These spheres were also supposed to fit one inside the other (*l* 39). Outside the seven planetary spheres, was the firmament or sphere of the fixed stars ; beyond that was the Primum Mobile, the sphere which first moved and communicated movement to all the other spheres ; outside that again, the empyreal heaven, consisting of elemental fire—hence the empyrean (*l*. 63).

ACT III : CHORUS

Summary. The Chorus describes next programme of Faustus. He becomes more interested to know about astronomy. He will now go to see the Pope at Rome and also to take part in "holy Peter's feast".

4 **Olympus**—a mountain in Thessaly, where the gods of Greece 'lived and lay reclined.'

6. **Yoky**—bearing the yoke.

1-10. *Explanation*. In the beginning of the third Act, chorus is reporting what secrets of astronomy and cosmography have been discovered by Faustus through the aid of the spirits whom he commands.

He says that Faustus has known mysterious secrets of astronomy by personally watching and observing the stars and planets in the sky as if reading the great book of Jupiter. Driven in a bright, golden chariot, drawn by a pair of dragons, he scaled the high altitudes of Mount Olympus and from there he closely observed the clouds, planets, the stars, the tropics and all the different zones

of the world. He observed every heavenly body closely and minutely from the golden rim of the moon to the highest of the Primum Mobile, the first heavenly body that moved. Thereby he discovered all the secrets of astronomy and cosmography.

20. **Prove Cosmography**—examine the truth of the science which treats of the constructions of the universe.

24. **Holy Peter's feast**—St. Peter's Day (June 29).

25. **To this day**—today, or on this day.

ACT III : SCENE I

Summary This scene brings us into the privy-chamber of the Pope in Rome, and we find Faustus and Mephistophilis engaged in deep conversation. Faustus relates his travels. Both of them have gone to Trier, from there to Paris, then up to Naples and then to Venice, Padua and other famous cities, and now they have reached Rome, Mephistophilis acquaints Faustus with the geography of Rome. The city stands on seven hills ; through the centre runs the river Tiber, over which are situated four bridges ; and on one bridge, named Ponte Angelo, is erected a famous castle. Faustus, listening to the description of the city, wants to go for sightseeing immediately. But Mephistophilis persuades him to stay and take part in the feast of St. Peter. Faustus decides to play some trick on the Pope, by being invisible. Soon the Pope, and the Cardinal of Lorrain enter, accompanied by Friars. Invisible Faustus snatches away dishes and plates from the Pope and creates a sort of sensation. They at last fly away, believing that there must be some ghost from Purgatory pestering them.

Critical Comments. The scene indirectly reveals Marlowe's contempt for the Pope and Cardinals of his day. It is a manifestation of anti-Papal bias. It is an indirect attack upon the gluttony, indolence and luxury of the priestly class It has no artistic value in itself. Marlowe makes fun of the Church dignitaries and reveals their superstition and ignorance in spite of their superior spiritual pretensions As for the construction of the scene, Marlowe has aimed at condensing the substance. Instead of going into details of Faustus's visit to foreign countries, Marlowe has just mentioned the names of the places visited by Faustus.

2. **Trier**—Treves is famous for its antiquities.
4. **Lakes**—ditches.
11. **Straight forth**—going in straight lines.
12. **Equivalents**--equal parts.
13. **Maro**—a name of the famous poet, Virgil. He was also known as magician and is represented as such in the medieval legends. He was buried at Naples.

14. **The way he cut**—this refers to the tunnel of Posilippo, near Naples. As it runs near the tomb of Virgil, medieval tradition believed that the tunnel must have been built by Virgil's magic power.

17. **Sumptuous temple**—probably St. Mark's at Venice. A comparsion with the 'History of Dr. Faustus, from which Marlowe got the source of his play, will show us that Venice is meant.

21. **Erst**—once, formerly.

36. **Ponte Angelo**—built by the Emperor Hadrian.

37. **Castle**—of St. Angelo.

39. **Double cannons**—with double bores.

42. **Africa**—Egypt. The attribution to Julius Caesar is unhistorical.

44. **Styx etc.**—Styx, Acheron and Phlegethon were the three rivers of Hades, the infernal regions of Greek Mythology. There were two other rivers, named Cocytus ('river of wailing') and Lethe, the river of oblivion.

52. **Summum bonum**—highest delight.

Stage Direction. **Sonnet or Sennet**—a performance on the trumpet announcing some ceremony, specially the approach of royal pageant. **The Cardinal of Lorraine**—in the days of Marlowe, there were three cardinals of the great house of Guise, who played a prominent part in the religious politics of the time in France.

69. **Ha't**—have it.

73. **Pardon**—an indulgence, releasing the soul from Purgatory.

79. **Aware**—beware of.

82. **Bell etc.**—this was the solemn form of excommunication in the Roman Church ; the bell was tolled, the book was used for the purpose, and three candles were extinguished.

89. **Maledicat Domnius**—May the Lord curse him.

94. **Et omnes Sancti**—and may all the saints curse him.

ACT IV : CHORUS.

Summary. After the tour of foreign countries and visit to rare places, Faustus returned to his country. His friends and relations congratulated him, and Faustus related to them his adventures. After this they asked him questions on astrology to which Faustus gave satisfactory answers. Soon Faustus won fame far, and near, and he became a Royal favourite. King 'Carolus the Fifth' invited Faustus to feast in his palace and here we shall see Faustus giving demonstrations of his magical powers.

6. **Gratulate**—congratulate him on.

7. **Conference of**—conversation on.

11. **As**—That. **Wit**—intellect.

14. **Carolus**—Charles V, the great Emperor (1519-56) ; it is believed that the battles he won in Italy were due to the magical powers of Faustus.

ACT IV : SCENE I.

Summary. This short scene is about the conversation between Ralph and Robin, the Ostler. The latter has got hold of one of Faustus's conjuring books and tries to summon some spirits. Soon Ralph enters asking Robin to serve a gentleman who is waiting with his horse Robin shows him the book and boasts about his powers. They finally decide to practise magic after cleaning the boots of the gentleman, whom they have kept waiting so long.

Critical Comments. This is another clownage scene. This scene, as well as the next scene, have no connection with the main theme. If these are left out, the harmony of the play will be injured. This has led critics to consider the two scenes as interpolations. But the scenes are significant from one point of view. They stand out clearly for the representation of realistic characters on the

English stage Ralph and Robin are typical figures, taken up from the contemporary society of Marlowe.

11. **Roaring**—denoting a grand or a boisterous person. This was a common Elizabethan slang.

22 **Ippocras**—a sort of spiced red wine. The name came from Hippocrate or Hippocras. **Tabern**--Tavern, from Latin '*taberna*'

28. **Horse-bread**—A sort of coarse bread, a common food for horse.

ACT IV : SCENE II.

Summary. Robin and Ralph have stolen a goblet from Vintner's store. When the wine-seller comes to ask for the goblet, they refuse to give it up. Robin wants to delude the person by magic. The wine-seller searches them but finds no goblet. In order to practise magic on the wine-seller, Robin calls Mephistophilis, who enters and sets squibs on their backs. They run amuck and Ralph returns the goblet to the Vintner. Robin and Ralph beg pardon of Mephistophilis who transforms them into an ape and a dog respectively.

Critical Comments. The continuation of the previous scene in his scene has puzzled many critics. The explanation is, perhaps, that a scene may have dropped out between this scene and the previous one.

2. **Ecce, signum**—behold the sign !

3. **Simple purchase**—An easy gain. 'Purchase' is a thieve's slang for 'plunder'.

5. **Vintner**—wine-seller, inn-keeper.

9. **Gull**.—cheat.

7. **Drawer**—the barman who draws the wine.

1?. **&c**—the actors are allowed to use whatever they wish to fill in the abuse.

17-18. **Burden honest men with a matter of truth**—lay upon them a charge affecting their honesty.

22. **Scour**—chastise. **Nomine**—In their nervous tension of awe, Ralph and Robin remember stray odd phrase out of the old Latin services.

Stage Direction. **Squibs**—fireworks.
33. "Sin of sins!"
35. "Pity us!"
38. **Awful**—full of awe.
46 **Villains**—base-born persons.
50. **Enow**—enough.

ACT IV : SCENE III.

Summary Faustus has come to the palace of the Emperor at Innsbruck. The Emperor praises Faustus for his famous miraculous powers, to which Faustus returns a humble reply. The Emperor then wants Faustus to bring back to life King Alexander and his paramour for once, to enable him to see how they lived. A certain knight interrupts Faustus at this moment and taunts him. Faustus, however, sends Mephistophilis to bring in the spirits of Alexander and his paramour. They soon arrive and gratify the Emperor. He is much pleased with Faustus's skill. That knight is recalled at Faustus's request and is found to have grown two horns on his head. This has been due to Faustus's magic. Faustus, however, soon sets the knight free and takes his leave politely.

Critical Comments. The scene shows us only how Faustus won his way through at the Emperor's court. His way of putting things, his polite behaviour, the absence of vanity in him, and above all things his skill in practising magic,—all these enable him to get favour with the Royal power. Marlowe has also tried to introduce a sort of comic element by bringing in a knight who gets two horns on his head for interrupting Faustus's demonstrations.

4. **Familiar**—one that attends on you.

5. **List**—second person of the present tense of the verb 'list'; it has no inflexions in English. It means—'as it pleases you'.

10. **Prejudiced**—by being punished for sorcery.
15. **Nothing answerable**—not worthy of.
16. **For that**—because.
20. **Sometime**—at one time. **Set**—seated.

23. **Won .... such exploits**—won such great things.
30. **Pre-eminence**—pre-eminent men.
33. **Motion**—ingenuity.
53. **Cunning**—ingenuity.
38. **Paramour**—sweetheart. Alexander's paramour was Thais, the Athenian.
47. **If it like**—if it pleases.
51. **Marry**—denoting (Virgin) Mary.
53. **Lively**—lifelike. **Go to**—proceed.
58. **Presently**—at once.
62. **Diana**—Ovid in his Metamorphosis (Book III), describes the incident referred to here. Actaeon was a celebrated huntsman. One day as he was hunting, he saw the goddess of hunting, with her nymphs bathing, whereupon the goddess changed him into a stag, in which form he was torn to pieces by his 50 dogs on Mount Cithaeron.
67. **Meet with you anon**—deal with you soon.

Satge Direction The play by the spirits is meant to be a dumb-show. This aspect of the play is a characteristic of the primitive Morality plays.

76. **Pleasant**—witty.
81. **Abuse**—misuse.
83. **Good**—'good fellow'.
89. **Injury**—insult.
91. **Requited**—paid you out.

ACT IV : SCENE IV.

Summary. Dr. Faustus now wishes to return home. He with Mephistophilis is passing through a green, when a horse-courser meets them. He wants to buy Faustus's horse for forty dollars. Faustus at first wants fifty dollars, but being entreated by Mephistophilis, he agrees to part with the horse for forty dollars. He takes the money and tells the horse-courser that he will send the horse by his boy. He also asks the fellow not to take the horse into the water. The horse-courser then wants to know what to do if the horse becomes sick. Faustus at this is thrown into terrible

fury ; he rages at the horse-courser and drives him away. Faustus is too tried now and he sleeps in his chair. Meanwhile the horse-courser returns. He has lost his horse by disregarding Faustus's advice and taking the horse into the water. He now wants back the forty dollars he has given to Faustus. In order to awake Faustus he pulls his leg, whereupon the leg comes off. This puts the horse-courser into a terrible fright. He runs away and Faustus gets back his leg again. Soon his servant Wanger comes into inform him that the Duke of Vanbolt wants to see his magic tricks. Faustus agrees to accept the invitation.

Critical Comments. This is another clownage scene. The interview with the Horse-courser is believed to take place after Faustus has reached Wittenburg, in his house. There is little of artistic interest in the construction of the scene.

10. **Horse-courser**—horse-dealer.

11. **Fustain**—a humorous blunder for 'Faustus.'

25. **At any hand**—In any event.

32. **Had but the quality of hey-ding-ding**—was only worth an old song ; 'hey ding-ding' is probably the word of an old song, now lost.

33. **God b' wi' ye**—God be with ye; the present form is 'good-bye'.

40. **Confound**—silence.

42. **Conceit**—thoughts.

43. **Quotha**—quoth he.

44. **Dr. Lopus**—was a Spanish Physician to Queen Elizabeth. He was bribed by Philip II to poison Elizabeth. But the plot was found out and he was tried and convicted in 1594, eight months after Marlowe's death. This proves that the scene is not from Marlowe's pen.

52. **Bottle**—truss. Compare 'look for a needle in a bottle of hay'.

55. **Snipper Snapper**—a paltry-looking servant.

56. **Heypass**—juggler. The origin of the word lies in the formula 'hey, presto ! pass'.

82. **Ostry**—inn.

Summary. Faustus shows his tricks at the court of the Duke of Vanholt. The Duke is much pleased and the Duchess wants to have something more. She wishes Faustus to bring a dish of ripe grapes for her. As it is January, it is rather difficult to get ripe grapes. But Faustus sends Mephistophilis, who comes back with the grapes. The Duchess was overjoyed and thanked Faustus.

12. **Meat**—food of any kind.
27. **Saba**—Sheba.
38. **Beholding**—indebted.

Additional Notes. In the edition of 1616, there is a scene preceding this scene. The preceding scene is about the horse-courser who relates his adventures in an inn. In that same edition the present scene is lengthened, by more clownage. Robin.Dick and other people come and disturb him while Faustus performs before the Duke. They all want to see Faustus and at last their wish is granted.

ACT V : SCENE I.

Summary—Faustus has been dining with a few scholars who have come to visit him. Faustus is in a very marry mood, and is ready to please the scholars. The latter have come to the conclusion after much discussion that the most beautiful lady in the world was Helen of Troy. So they now want to see her vision. Faustus soon satisfies them, and they take their leave. An Old Man enters meanwhile and admonishes Faustus for his mischief-makings. He warns Faustus that nothing but the mercy of the Saviour can save him. It seems at first that Faustus would repent.But Mephistophilis comes in and severely scolds him for abandoning Satan and returning to God. He threatens to tear his flesh 'piece-meal'. Faustus hurriedly agrees to confirm the former bound with his blood again. In return Mephistophilis brings in for the second time the apparition of Helen. Her beauty impresses Faustus who kisses her and wants her to be his paramour. The Old Man enters again at this stage and reproves Faustus.

Ciritical Comments. This scene foretells the fate that is awaiting Faustus and which overtakes him in the next scene. The first words of Wagner denote that Faustus already thinking of the inevitable future, though he appears to be sober amidst the scholars. But we can very well realize that his mental equilibrium is almost gone Faustus is now grown desperate. He rejects the offer of the Old Man though he is more than half inclined to him. Perhaps it is too late. His damned soul now seems be eternally doomed. Helen's kiss might confer immortality upon him in his damned state. He seals his fate again. This is the most tragic moment in his life The last exquisite moment of rapture—the world well lost for love and beauty – is the most poignant expression of Renaissance passion.

9. **Conference**—conversation.

11. **Determined with**—decided among ourselves.

22. **No other ways**—in no other way.

23. **Sir paris**—the title 'Sir' was usually applied in the Middle Ages to kings, earls, knights, priests and even to classical personages.

24. **Spoils**—referring to Helen herself probably. **Dardania**—Troyland.

25. **Be silent......words**—*N.B.* Silence is enjoined when enchantment is wrought. Speech is destructive of it.

29. **Rape**—carrying off.

30. **Passeth all compare**—surpasses all comparison.

32. **Paragon**—model of excellence ; an extremely beautiful person. The word is of Italian origin.

41 **Repentant heaviness of**—repentant grief of.

44. **Flagitious**—deeply cirminal.

45. **Commiseration**—the usual meaning is feelings of pity. But here the sense is 'begging for pity.'

36-47. *Explanation.* In these lines an Old Man admonishes Faustus for his mischief-making and irreligious deeds and ambitions The Old Man appears as an incarnation of the Divine moral order. He warns Faustus that nothing but the mercy of the Saviour can redeem his soul from eternal damnation.

He said to Faustus that he wished he could persuade him to give up the evil path of sin and magic and retrace his step to the path of virtue and nobility. The path of virtue alone could conduct him to heaven, the seat of eternal peace and bliss. He persuaded him to repent heartily, to discipline his body and to weep penitently for his misdeeds. Sincere repentance and earnest prayers for divine mercy would cleanse his heart of all the stains of Sin and Vice. His soul has been so deeply smeared with blackness of sin that nothing but the mercy of the Saviour can redeem it. The blood of Christ alone can wash his soul clean of all guilts.

50. **Call for right**—claims its right

52. **To do thee right**—to make atonement for.

61. **Heavy cheer**—a sad state of mnid

65. **Strives with**—strives against.

66. **Revolt**—return. **Piece-meal**—piece by piece.

75. **Drift**—natural tendency.

76. **Age**—old man.

83. **Gult**—fill to excess ; appease.

92. **Topless**—tallest, not overtopped by any other.

91—97. *Explanation.* Faustus has raised the spirit of Helen, the paragon of Greeks beauty. He means to make her his paramour. Intoxicated with her heavenly beauty he meditates—

"Was this the divine face of sweet Helen for whom thousands of Greek and Trojan ships were engaged in a fierce battle, resulting in the destruction of the magnificent castles and towers of Ilium?" Imprinting a sweet kiss on her honied lips, Faustus remarked that it would make him immortal. Her sweet lips consumed his soul and he felt that he could have no identity of his own apart from her. He found all the blessings of heaven into those sweet lips and felt that everything apart from Helen was a trifle and trash.

100. **Menelaus**—He was the King of Sparta and the husband of Helen.

101. **Wear thy colours**—It was customary in the ages for knights to wear their ladies' favours in the tournament. **Crest**—helmet.

102. **Achilles**—is the hero of the 'Iliad'. He was the son of Peleus, king of the Myrmidones, in Phthiotis, in Thessaly and of the Nereid Thetis. He took in part the Trojan War. He was invulnerable except in the heel. paris killed him by an arrow which struck his heel.

107. **Hapless**—unlucky. **Semele**—was the daughter of Cadmus and Harmonia at Thebes. She was beloved of Zeus. But Hera, being jealous, induced her to ask Zeus to visit her in the same splendour and majesty as that in which he appeared to Hera. As Zeus swore to grant whatever she desired, he was obliged to appear before Semele in his fiery form, as the god of thunder, and Semele w as consumed by lightning.

108. **Monarch of the sky**—may be either Jupiter or Apollo.

109. **Arethusa**—according to Greek mythology was a nymph of the famous fountain of Arethusa in the island of Ortygia near Syracuse. But Arethusa was not loved by Jupiter, nor by Apollo, as Marlowe wants us to believe. In Shelley's, 'Arethusa' we find her to be the beloved of the River-God Alpheus.

104—10. *Explanation*. Faustus has raised the spirit of Helen in all her glory and charm. He describes her beauty thus :

Helen was more beautiful than the colourful horizon of the setting sun, or the evening sky decked with a thousand stars. She was brighter and more glorious than Jupiter himself, when he appeared before his beloved Semele, in his fiery form, as the god of thunder, and consumed her in his own lightning. She looked more glorious than the god Apollo when he appeared in all his glory before his beloved, Arethusa, the nymph of the fountain of her name. This graceful Helen, the paragon of Greek beauty, alone could be his paramour.

ACT V : SCENE II.

Summary. In this short scene the good Old Man is seen meditating over the fate of Faustus. The devils enter and torture him.

3. **Tribunal**—judgment seat.
4, **Sift**—try my faith.
8. **State**—power.

ACT V : SCENE III

Summary. This scene brings before us the last day in Faustus's life. He is conversing with a few scholars who have come to visit him. Faustus is in a disturbed state of mind ; he is in perpetual fear and is always speaking of his coming death. The scholars think that he is ill and want to call in a physician. But Faustus says that his sin is unpardonable ; and he must remain in hell for ever The scholars urge him to call upon God. Faustus then confesses to them that he has sold his soul to Lucifer and Mephistophilis The scholars now take pity upon him and decide to pray for him. They take leave and Faustus is left alone. The clock strikes eleven and only one hour is left for Faustus, and then he will be taken to Hell. Faustus in his remarkable soliloquy passionately appeals to God to extend the remaining hour so that he might still repent. He wants to pray to God but something chokes him. He then seeks escape from the terrible fate. He wants the earth to split so that he might run into the earth. He appeals to the stars to take him up amidst them. And now only half an hour is left. He appeals to God to impose some limit on his incessant pain in Hell : he will not be able to bear eternal torture in Hell. Then the clock strikes twelve and Faustus waits with trembling heart. The Devils enter and take away Faustus with them.

Critical Comments. This last scene of 'Dr. Faustus' is one of the most magnificent scenes in Marlowe's plays. The soliloquy of Faustus stands out as a remarkable speech along with the famous dramatic soliloquies in the whole range of English literature. The psychological peculiarity of Faustus's mind has been exquisitely painted by Marlowe. We can look through his transparent words to his repentant terror-struck soul. The wonderful poetry and pathos of the soliloquy touch the soul of every reader. The scene also presents powerfully the doctrine of Medieval Christianity—the obsession with sin and eternal suffering

in hell, Marlowe's 'atheism' had to submit to this doctrinal philosophy and he had to make his hero a subject to this. Inspite of Marlowe's illusion about the real worth of such a doctrine, it cannot be denied that he created a penetrating psychological study in the description of the last hour of Faustus. Faustus is already undergoing torture in hell. We cannot imagine a more agonizing utterence of a soul, possessed by the horror of Hell. It is a very powerfully conceived scene, revealing the death or a soul, struggling with its own fantasies and the delusions of Christian theology.

N.B. The scene burns itself into our memory. The pathetic and heroic figure of Faustus would be a lesson to all ages. It is a symbol and image of the mind and will be struggling to be free and cast off all mental prepossessions.

3. **Chamber-fellow**—companion who shared his room at the University.

10. **'Tis but a surfeit**—illness caused by indigestion.

69. **Spheres**—see Act II, Sc. II, line 38.

71. **Nature's eye**——the Sun.

69-74. *Explanation.* This is the last scene of the life of Faustus. Faustus is heartily repenting. The grim visions of death and dark hell have struck terror on him. The clock has struck eleven. An hour later his eternal damnation in hell will set in. He wishes that this one hour may never end.

He prays, how vain his prayer, that the movements of the planets of heaven may stop and thereby the motion of time suspended. If that were possible, midnight would never come. How he wishes the sun should rise and keep dazzling for ever, and thus withholding the midnight till eternity! He prayed to God to extend that one hour into one year, or a month, or a week or even into a natural day so that he may repent heartily and implore divine forgiveness and mercy.

75. 'O slowly, slowly, run, yesteeds of Night." The line is from Ovid's 'Amores'.

90. **That reign'd at my nativity**—that were in the ascendant at the hour of my birth. The words carry an allusion to the old belief that the planets have much influence on a man's fortunes.

96. **So that**—provided that.

104. **No end is limited**—no limit is set.

107. **Pythagoras' metempsychosis**—Pythagoras was a celebrated Greek philosopher, and a native of Samos ; he flourished in the times of Polycrates and Tarquinius Superbus (B.C. 540—510). He is said to have visited Egypt and many countries of the East for the purpose of acquiring knowledge. And from Egypt he is supposed to have derived his theory of transmigration of souls. This theory is known as metempsychosis. He also paid great attention to arithmetic, and its application to weights, measures, and the theory of music.

107—12. *Explanation*. Continuing his sincere repentance for his misdeeds in the last hour of his life, Faustus finds relief in the theory of Pythagoras that the soul migrates from one life to another, and thereby the eternal damnation of his soul in hell will have an end, however distant in time.

He wishes that the theory of Pythagoras were true. In that case his soul will fly and assume another form of life, even though it might be the form of a beast. Beasts are very happy because their soul cannot be damned to eternity. As soon as they die, their soul is dissolved into elements. But his soul, being immortal, will have to suffer eternal damnation in hell.

N.B. How Faustus wished that Pythagoras' Metempsychosis had been an alternative to eternal suffering in a Christian hell ! Ultimately Marlowe makes a compromise with that obsession with sin which is such a typical feature of medieval belief and practice. Marlowe's atheism may be only skin deep.

CHORUS.

Summary. The Chorus comments on the death of Faustus. It is a sort of moral to the play. Faustus had talents ; but his untimely death brought on by his own misdeeds robbed him of his success. His ultimate fortune may teach the wise a lesson—not to practise anything more than heavenly power permits.' This tagging on of a moral seems to be least effective. But Marlowe seems to follow the practice of medieval writers.

125. **Apollo**—is the Father of the Muses, and the God of Learning. **Laurel-bough**—was the emblem of his.

126. **Sometime**—formerly.

129. **Only to wonder—not to say into them further.**

124—31. *Explanation.* This is the final report of the Chorus on the life and death of Doctor Faustus. He clearly suggests a moral from the life-story of Faustus.

The Chorus laments the untimely death of Faustus. The branch that might have borne ripe fruits has been cut down. The laurels of Apollo, the emblem of learning, have been dried up. Faustus is dead. Let the wise men derive a moral from his life and death. Let none aspire after such knowledge and experiences as are forbidden by God. Let learned scholars shun the power and knowledge that heavenly power does not permit.

132. **Terminate etc.**—"The hour ends the day ; the author ends his work".

N. B. **Goethe's "Dr. Faust" and Marlowe's "Dr. Faustus"**—There is little truth in the belief that Goethe was indebted to Marlowe in the composition of 'Dr. Faust'. The first German translation of Marlowe's "Doctor Faustus' was published in 1818, while Goethe composed his Frist Part of 'Faust' in 1808. It was not until 1829, when in his old age he was hard at work upon the completion of the Second Part of 'Faust', that on being questioned as to Marlowe's "Dr. Faustus" he broke out into generous praise—"how greatly was it all planned *!*" If we are to speak of Goethe's indebtedness to Marlowe, it must be treated as an indirect, not as a direct, obligation.

How entirely independent Goethe's work is of his predecessors's is best seen in passages where the course of the action brings them into unavoidable contact, but where in the dramatic and poetic treatment a gulf of the ages seems to lie between them. For instance, Marlowe has given the deepest importance to Faustus's contact with the Devil ; but Goethe treats it half ironically and the act is a mere incident in 'Faust'. In 'Dr. Faustus' the vision of Helen is by an apostrophe of incomparable beauty ; but in the First Part of "Faust' it is only a trick bewitchment. So we see that there are differences between the two authors in their treatment of the story of 'Faustus' not to speak of differences in various additions and alterations.

But there is another point of view from which the two plays can be brought into comparison. Marlowe's "Dr.

Faustus" is one of the most characteristic products of the latest and the most interesting phase of the English Renaissance. Distant consequents and an ardent amoral imagination fostered by those conquests in the mind of the Elizabethan intellectuals, helped to mould the life and character of that generation in an entirely new way. Marlowe's generation deemed nothing impossible to its efforts, and regarded nothing as sacred against approach, conquest, possession. A parallel of this can be found in the Germany of Goeth's age. The significant historical movement that dominated the spirit of the intellectual life of young Germany is commonly known as the period of 'Storm and Stress.' As the Elizabethan 'University Wits', the intellectuals of this period in Germany also were scornful of limits and were characterized by a love of nature which exhibited itself as a contempt for restraints. Both these movements—the one in Germany and the other in England—had elements of a kind of revivalism in them. Marlowe and his contemporaries counted it their chief glory to make it known how deep they had drunk of the Pierian spring ; and the young combatants of the 'Storm and Stress' in Germany made Shakespeare the idol of their literary faith. And both these movements produced master artists; from the English movements there came forth Shakespeare, master of himself and of his art ; and as the 'Storm and Stress' of the young German movement calmed down, Goethe, whom hardly one of his, associates in it refused to acknowledge as his leader, achieved a purification and refinement of his own powers, and was thus enabled to point the way to a new and nobler humanism.

There is much difference in the magnitudes of the two plays. Goethe's 'Faust' is vaster than Marlowe's 'Dr. Faustus.' · Faust' also gives a variety of situations and characters Goethe's 'Faust' is an admirable hero and draws our sympathy. He, inspite of his errors and mistakes, ultimately triumphs. He dies a happy and contented death realising that happiness lies in selfless service to humanity. But note the difference in 'Dr. Faustus' ! Dr. Faustus is treated as a sinful man, responsible for his own disastrous end. Thus we can easily see that Goethe's 'Faust' has loftier purpose and ideal.

CRITICAL OPINION

CRITICAL OPINIONS ON MARLOWE

1. 'In Marlowe's 'Tamburlaine' English poetry has become bright and translucent and 'all air and fire', to use the words applied to him by a contemporary. The last remains of late-medieval dullness and opacity have gone. In his second great play, 'Doctor Faustus', Marlowe uses one of the great myths of the Renaissance and creates a kind of intellectual experience. In this play he reveals for the first time in English drama the full possibilities of psychological tragedy, the anguish of the mind at war with itself. In 'The Jew of Malta' there is an interesting suggestion of ironic comedy which probably influenced Ben Jonson and 'Edward II' is the first note-worthy attempt to construct a tragedy out of English historical materials."

—*Pinto.*

2. "Summarizing in one short paragraph, the advance in tragedy inaugurated by Marlowe, we record the progress made in characterization, plot structure, and verse in the treatment of history. A play has now become interesting for its delineation of character not merely for its events of 'story' One or two figures monopolize the attention by their lofty passions, their sufferings and their fate. We look on at a tremendous conflict waged between will and circumstance, between right and wrong, or we watch the gradual decay of goodness by the action of a poisonous thought introduced into the mind. The plot has undergone a similar intensification. With resistless evolution it bears the chief characters along to the fatal hour of decision or action, then drags them down the descent which the wrong choice of the unwise suddenly places at their feet. Our sympathies are drawn out, we take sides in the cause, and demand that at least justice shall prevail at the end. There is an art too, in this evolution, a close interweaving of events, a chain of cause and effect, a certain harmony and balance are maintained,

so that our feelings are neither jerked to extremes nor worn out by strain. Even the history play has freed itself to some extent from the leading strings of chronology, claiming the right to make the same appeal to our common instincts as any other play. Verse has taken a mighty bound from formalism to the free intoxicating air of poetry and nature. Men and women no longer exchange dull speeches ; they converse with easy spontaneity and delight us by the beauty of their language. A poet may be a dramatist at last without feeling that his imagination must be held back like a restive horse, lest the decorum of human speech be violated." —*Wynne*

3. "Marlowe was really the Columbus of the new literary world. He emancipated the English mind from classical notions of stiff decorum, the necessary accompaniment of the large theatre and the coethurnus and the mask—and by so doing, opened up infinite possibilities to the dramatist. Now, indeed, drama could be a representation of the passionate life. Men struggling passionately after antagonistic aims could now be brought face to face ; and the ups and downs, the hopes and fears, the shrinkings and the darings of the struggle and the characters of the combatant could be placed in swift and dazzling and heart shaking succession visibly before the eyes of the spectators. The stage even dared to show how men and women bore themselves in the presence of incensed Death—how their spirits quailed or remained constant in fierce defiance with the knife at their throat. Never was there an emancipation so calculated to excite the human intellect to the very utmost of its powers." —*Minto.*

4. "Marlowe's contribution to Elizabethan tragedy is too varied and potent to be summed up in a paragraph; yet a few phases may be pointed out. In the first place there is in all of Marlowe's work a sense of power, a vigorous driving energy, conspicuously absent in the work of earlier men. Himself a child of the Renaissance he embodies in his creations the lust for power so characteristic of that age. His ideal, at least in his early

plays, seems to have been the Renaissance prince, a Richard Crookback or a Caesar Borgia. Hence comes his glorification of such a figure as Tamburlaine with his wild desire :

> I have no brother ; I am like no brother ;
> And this word love which greybeards call divine
> Be resident in men like one another,
> And not in me—I am myself alone.

This stormy individualism of Marlowe impregnates later Elizabethan tragedy and begets a group of villain heroes or of strong men fighting, often in vain, against an overwhelming force. Elizabethan drama differs from the Greek in many ways ; in one especially, its insistence on the right of the individual to push on to his goal.

Yet there is something more in Marlowe than the mere lust for power. There is the Renaissance sensitivity, its passion for beauty. It is this passion which gleams through the gorgeous pageantry of Tamburlaine and finds supreme expression in the vision of beauty incarnate in Helen :

> ....fairer than the evening air
> Clad in the beauty of a thousand stars.

Marlowe's sensitivity linked with his dramatic art enables him to seize on and express passions which presumably he never felt ; the terror of Faustus awaiting damnation, or the greed of Barabas gloating over his gold. It is this sensitivity to passion and to passionate desire that makes Marlowe's heroes, even the pathetic Edward, real and living beings, something other than the stiff figures of academic tragedy. Here too we recognize in later tragedy the authentic gift of Marlowe. With all its faults and extravagance and careless work Elizabethan drama is keenly sensitive to human passion and to its destructive effect upon the lives of men.

Finally Marlowe was a poet. He was a born poet who only by degrees made himself a master playwright. Moreover he was the first great English poet to make use of the drama as a medium of poetic expression. In Marlowe's dav for the first time there were theatres where plays could be produced, and skilful actors to declaim a poet's verse. Marlowe's great contemporary Spenser, was for the most part out of England during the dramatic activity of eighties. and Spenser's genius was anything but dramatic. Yet Spenser's influence on the new drama has already been pointed out, and the young poet in Marlowe came more readily under Spenser's spell than any of his contemporaries. Marlowe, of course, was quick to perceive that the linked sweetness of Spenser's stanzas was utterly unsuited to the stage and he turned naturally and rightly to that form of verse which had been recognized from the time of 'Gorboduc' as the fittest medium for poetic tragedy, the so-called blank verse. He was not the first to adopt this metre; Peele certainly, Kyd possibly, had used it before him, but neither Peele nor Kyd was Marlowe's peer as a poet. Marlowe made himself almost at once a master of this difficult metre, so easy to write, so hard to transform into poetry. It is not too much to say that this noblest of all English verse forms is essentially the creation of Christopher Marlowe. Shakespeare was to expand its range, but in this, as in so much else, Marlowe was the master from whom Shakespeare learned the secret of his art.

And it was not Shakespeare alone who learned this art of poetic-dramatic expression from Marlowe. Elizabethan drama as a whole is essentially poetic drama and all the best of Elizabethan dramatic poetry is in Marlowe's measure, in blank verse. It is true that, as time passed, playwrights abandoned the long declamatory tirades of Tamburlaine and modified the measure into something more nearly resembling the customary speech of men; Marlowe had done that himself in his last play. But at the close of the era when the secret of poetic blank verse was lost and a halting metre

hardly distinguishable from prose took its place, the drama withered to decay ; it was as its last gasp when the Puritans administered the coup-de-grace by closing the theatres. A poetry, of power and of passion, was Marlowe's greatest gift to Elizabethan drama.

In Marlowe's work we see the culmination of the long period of transition in the development of English drama, the final union of classical art with native life and vigour, heightened with a strong infusion of the romantic. It is impossible to say what Marlowe might have accomplished had he lived out Shakespeare's span of life. That he was pushing on to greater things is plain from the extraordinary advance of 'Edward II' over 'Tamburlaine'. Yet it seems fairly certain that he would never have attained the breadth and infinite variety of Shakespearean drama. He lacks Shakespeare's gay fancy, his broad humour, his delight in the words and deeds of common men and women, his vigorous patriotism —above all, his lofty ethics. Marlowe is a rebel, glorious to be sure, but after all a rebel, titanic, not divine."

—Parrott and Ball.

5. "Marlowe is no more transferer to the stage of historical scenes. Even in 'Tamburlaine' he passes from unifying, episodes to treating episodes unified into a keen study of character. In 'Edward II by rousing interest promptly ; by remassing his materials so as to maintain interest ; by creating and developing a contrasting sub-plot ; and by motivation of character he reveals himself a genuine technician. That is, he wrote vividly aware of the stage on which plays would be given and of its audience. Consequently, he allowed himself methods and effects for which we may not care today, but which nevertheless proved him a good technician in his own time. More than that, seeking to shape his material for that stage and for that audience he passed beyond mere dramatic persuasion of the hour and discovered for himself many of the principles of technique which hold permanently for good drama at any time and in any tongue." *—Baker.*

6. "Christopher Marlowe is one of the most fascinating figures in our own, or indeed, in any literature. In the temple of poetic fame the highest places are sacred to genius that has mounted securely to its meridian splendour, to Homer, Dante, and Shakespeare. But seats only lower than these, and hallowed with perhaps richer offerings of human sympathy and love, are granted to genius dead are its time, cut down in the freshness of its morning radiance. It is here that Marlowe is to be sought, side by side with Collins and Shelley and Keats. What the world has lost by the untimely close of his career we cannot know ; but we do know that, even had he lived, he could never have been 'another Shakespeare'. For nature, so lavish to him in other ways, had entirely withheld from him the priceless gift of humour, and the faculty of interpreting commonplace human experience. He never learnt the secrets of a woman's heart, and he knew of no love lifted above the level of sense. Between him and his mighty successor there is, and there must always have been, an impassable gulf. Marlowe is the rapturous lyrist of limitless desire, Shakespeare, the majestic spokesman of inexpressible moral law." —*Boas.*

7. Marlowe added nothing to dramatic technique except that he determined the victory of blank verse. His merit is that in his short career he set the stage on fire with the flame of his passion. Less versatile than the other prominent playwrights of his day, less able than they to conceive of multitudinous feelings distinct from his own emotions, less quick than some to catch the scenic side of things, surpassed not only by the masters, but also by mediocre playwrights, as an architect of drama and constructor of supple and nimble dialogue, without any sense of the comic or sense of humour or aptitude to draw a woman, Marlowe yet possessed a supreme quality which enabled him at once to lift drama into the sphere of high literature. He was a great poet, a lyrical, personal violently egoistical poet, who carried with him his own unique conception of man and life. In spite of

his atheism, he foreshadowed Milton from afar; a little of him was in the Byron who wrote *Cain*, a little in Shelley His exclusiveness produced intensity, and the English stage was in great need of intensity. Grace, wit, and fancy had been scattered on it, mingled indeed with faults of every kind, but never hitherto had it known this dash, this vehemence, animating a whole play, this rapid march as to victory, by which drama inspires the conviction that thus to move is to be alive.

It is, after all, a mistake, to suppose that every work written for the stage must have specially dramatic qualities To give an audience an impression of greatness, to cause them to tremble with enthusiasm and feel the rush towards an end—any end; this does as well. The fact is proved by Marlowe's work, as by part of Corneille's. His immediate success and his powerful influence are unquestionable. Even when his plays had come to seem extravagant they remained popular. They first made the English public the pride of strength, and persuaded or deluded English drama into the belief that it equalled the sublimity of the ancients. As did the Kyd, Marlowe's plays, for all their lack of patriotism, made hearts swell with a new national pride. His characters, out of scale and unnatural as they are, can dispense with probability because they have the breath of life. Their passionate declaiming co-operated with the triumph over the Armada, one year after Marlowe's first play, and the pride in distant conquests, to make English hearts drunk and giddy with triumphant strength. Together with the discoveries of the great sea farers, these figures on the stage enlarged, in men's minds, the bounds of the possible. These plays were a paean to the infinity of military power, of knowledge and of wealth. The subject Marlowe borrowed, the heroes he moulded, were no more than his mouthpieces, voicing his exorbitant dreams. Like him they sought the infinite and like him were never sated."

—*Legouis Cazamian*,

8. "However great Marlowe proved himself in poetry, he was, nevertheless, not a Shakespeare. He never quite succeeded in reaching the loftiest summits of tragic art and this perhaps was more owing to certain features in his own character than to the fact that he died young In structure we see that all these three plays are faulty. 'Dr. Faustus' and—'The Jew of Malta' have assuredly come down to us in mutilated texts, but even their original form must have been weak 'Tamburlaine' has no unity except such as lies in the presence of the hero; 'Dr Faustus' is largely a collection of heterogeneous scenes, loosely pinned together; 'The Jew of Malta' opens well, but sinks into mediocrity toward the middle and close. With Marlowe we are in the presence of a distinctly passionate but unbalanced genius, a man lacking the serenity and the calm-eyed power which gave to Shakespeare a large part of his greatness. With his insistence upon the tremendous emotions of these supermen heroes, Marlowe, moreover tended to lose sight of the minor figures in his tragedies. All his heroes, by their very greatness, stand alone. We have the feeling that they have no mortal force to fight against. They are lonely figures in a world of Lilliputians. This may be, to a certain extent, a characteristic likewise of the Shakespearian tragedy, but always Shakespeare has given more of individuality to his lesser figures than has Marlowe. Horatio, Cassio, Banquo, and Kent have independent existence such as Meander and Wagner never could have. This want of relief is particularly to be noted in the almost complete lack of women in Marlowe's plays. Zenocrate plays but a shadowy part in 'Tamburlaine;' Helen is but a vision in 'Dr. Faustus', and Abigail hardly calls for our sympathy in 'The Jew of Malta.' Again while tragedy may be, in the main, masculine in character, this lack proves the circumscribed limits of Marlowe's art. A similar deficiency is to be felt in the entirely serious tone of his plays. The comic scenes in 'Dr. Faustus'; we may presume, were not from his hand. His plays are all pitched on the one note, the note of enthusiasm and of tragic passion

Never does he show the breadth and the vision which Shakespeare displays in the grave-diggers of 'Hamlet' or the porter of 'Macbeth.'

It is just possible, of course, that Marlowe would have flourished forth into a more comprehensive dramatist had his life been spared, and for this there is evidence in the play of 'Edward II.' This obviously belongs to the chronicle-history tradition, and hence stands apart from the others. There are more human elements in it, although the *virtue* so noticeable in the earlier dramas makes its appearance here in the figure of Mortimer, who is opposed to the weak-willed King. There is an effort in this play at introducting more complexity in a theme of resolution and of irresolution, and some of the dialogue reaches a pitch of tragic excellence finer than any of the more gorgeous paragraphs of the preceding plays As Edward lies in the misery of his prison his words have a tragically pathetic note which seizes upon the imagination :

> And there in mire and puddle have I stood,
> This ten day's space, and, lest that I should sleep,
> One plays continually upon a drum,
> They give me bread and water being a King ;
> So that for want of sleep and sustenance,
> My mind's distempered, and my body's numbed,
> And whether I have limbs or no I know not,
> O, would my blood dropped out from every vein,
> As doth this water from my tattered robes.
> Tell Isabel the Queen, I lookt not thus,
> When for her sake I ran at tilt in France,
> And there unhorsed the Duke of Cleremont.

'Nothing quite like this had been known in the earlier chronicle histories. Hardly too much may be said of Marlowe as a poet, as a pioneer, as a genius of unquestioned individuality and independence both of thought and of feeling.''

—*Allardyce Nicoll*

9. "Which, then, was true virtue; to suffer the slings and arrows of an outrageous fortune or to take arms against them, defying the stars and entrusting one's own fortune to one's own hands? It was to this dilemma that Marlowe's tragedies delivered their challenging response. Tragedy is grounded upon morality; and in obscuring the prospect of a hereafter, it enhances the perception of here and now. Moreover in exalting the individual to heroic stature, it frees him to act, but measures his acts by a scale of values; and the stature of Marlowe's heroes is so exalted that we shall be wondering whether it does not jeopardize the scale. By conquering kingdom or amassing fortunes or scrutinizing the cosmos, they challenged the more settled ways of living. And, just as they break down the barrier between realities and figures of speech, so they seem to override distinctions between this world and any other. Orthodox Christianity, with Saint John (first Epistle, ii, 16), had preached contempt for 'all that is in the world, the lust of the flesh, the lust of the eyes, and the pride of life'. But concupiscence curiosity, and vainglory—temptations which men become saints by resisting—are leading motives of humanistic drama, which in more affirmative terms would be inconceivable of death. The unholy trinity of Marlowe's heresies, violating the taboos of medieval orthodoxy, was an affirmation of the strongest drives that animated the Renaissance and have shaped our modern outlook. In the stricter categories of theology, his Epicureanism might have been *libido sentiendi*, the appetite for sensation, his Machiavellianism might have been *libido dominandi*, the will to power, and his Atheism *libido sciendi*, the zeal for knowledge. Singly and in combination he dramatized these ideas these 'highest reaches of a humane wit' pushing them to limits beyond which no writer had gone, and toward which we shall follow him with mixed feelings of exhilaration and temerity."

—*Harry Levin.*

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GUIDE

GUIDE

Most Important Explanation

From

Dr. Faustus

Lines 1-6 Not marching now in Fields.............. heavenly verse—In the *Chorus* Marlowe means to say that in the present play; *Doctor Faustus*, he is not going to narrate the victory of Hannibal, the great Greek hero, over the Romans, which occurred in the Second Punic War of B. C. 217 nor is he going to relate any incident of love or anyother happening in the like of kings as the ancient Greek and Roman dramatists and poets used to do. He means to say, in other words, that he is going to depict the life and career of a private individual like Doctor Faustus in the present play.

Lines, 20-25 Till swoln with cunning................ cursed necromancy—Marlowe means to say that Doctor Faustus attained so much of knowledge that he became unduly ambitious—he wanted to know all the mysteries of the universe and conquer all the forces of Nature. That is how Dr. Faustus came to dabble in magic or the black art. We shall come to know from the play how Faustus signed a pact with the Devil in order to do whatever be liked i. e. to gain mastery over all the elements of Nature and over the whole universe. The result was that he had to sacrifice his soul for the sake of bodily pleasures and material or worldly powers : and ultimately, he had to die a miserable death and his soul suffered an eternal perdition or condemnation in Hell Marlowe compares Dr. Faustus with Icarus, son of Daedalus, who attempted a flight into interstellar space (like the modern scientists) with waxen wings, and who going too near the sun got his wings melted, and therefore, dropped into sea and died. Marlowe mean to say that Dr. Faustus also attempted too daring investigations into the kingdoms of Nature with the help of the Black Art or magic, and who as the result of it died a miserable death surrendering his soul to the Devil for permanent damnation in Hell.

ACT I. SCENE I.

Line 7. Bene disserere....................logices — "to argue well is the end of Logic." that is, people study Logic in order to be able to think or reason consistently."

Lines 12-13. Bid Oncaymaeon.................incipit medicus—After having dismissed the thought of studying Logic and Metaphysics, Doctor Faustus thinks of studying the medical science because when philosophy fails the study of the medical science should begin. Philosophy, Faustus seems to take in the sense of any subject which reveals the knowledge of the mysteries of the universe—the earth the sun, the stars and other heavenly bodies and their characteristics, while he takes medical science as the science which keeps the body fit and thus enables it to enjoy all sorts of pleasures of the sense whereas philosophy makes one feed on speculation or empty thinking without enabling one to enjoy any worldly or material or bodily comfort or pleasure.

Line 16. Summum bonum..............sanitas—"The supreme good of medicine is health", that is, the highest or greatest benefit which man can derive from the medical science, is bodily fitness.

Lines 28-29. Siuna eademque.................valorem rei, etc.—"If one and the same thing is bequeathed to two persons, the one (shall take) the thing, the other the value of the thing" The words explain a point of law, namely, that if a certain thing is given away to two persons, one of them has the right to claim the possession of the thing while the other has the right to claim the value or the price of the thing in exchange of the possession of it.

Line 31. Exhaereditare.................nisi etc. — "A father cannot disinherit his son, unless........"

Lines 34-35. This study fits......eternal trash— Dr. Faustus means to say that the study of law helps a person only to earn money which in the opinion of Marlowe is a worthless thing probably because intellectual advancement or development of the mind (but not spiritual excellence) is far more valuable than wealth or

any kind of bodily comfort or pleasure or any kind of material prosperity. But we should not forget that Marlowe was an atheist and that he cared little for spiritual excellence or religion. The play 'Dr. Faustus' is actually a picture of a scholar who prefers to sell his soul for material prosperity and bodily pleasures.

Line 39 Stipendium .... est — "The wages of sin is death"; or in other words, according to the Bible or religion, one who commits sins shall have to pay severe penalties sometimes in the form of death.

Line 41. Si peccasse .... veritas—"If we say that we have no sin, we deceive ourselves, and there is no truth in it." These words are translation of the quotation from I John. i. 8; and it means that every body in this world is a sinner, and also that sinfulness is inherent or inborn with nature.

Line 46. Che sera sera — "What will be shall be" it means whatever is ordained by God or the law of Nature is bound to happen which no human being can prevent. Marlowe means to say here that we will always commit sins (because sinfulness is inherent in us and we will therefore have to pay severe penalties for our sins.

Lines 58-60. But his dominion ....a mighty god—Dr. Faustus means to say that one who masters necromancy or magic can extend his power or supremacy over the whole universe, and thereby become as powerful as a god who can make and unmake every thing in the universe The mind of man can think of performing all sorts of impossible things which, of course, a magician can perform just as a god can do. So, from the words of Dr. Faustus it appears that he is crazy for power.

Lines 74-75 Be thou on earth as Jove.......... these elements— The Evil Angel here advises or rather tempts Dr. Faustus to master the art or the science of magic and thereby to be able to bring under his complete control the various elemental of forces Nature (such as earth, fire, water, ether etc.) just as Jove is the most powerful god in heaven.

Lines 85-86 I will have them................... fair wertenberg—Dr. Faustus says that by being the master of magic he would like to surround the country of Germany with a solid wall of brass and also to encircle the city of wertenberg with the water of the Rhine river just as many of the world magician have been indulging in such dreams. Merlin, Roger Bacon and others used to have such dreams in their own days. In our opinion, Marlowe (Dr. Faustus) must have been thinking of the marble wall of china going round the whole country is an impregnable wall of fortification and safety.

Lines 90—95. I'll levy......................to invent. Faustus's unfettered imagination takes a free fight through the wonderful realm, which, the study of magic, would make possible for him. He fancies a thousand and one things which he will achieve with the help of the servile spirits. He will ask the spirits to secure the services of the soldiers with plenty of money so that with their help he can drive out the Prince of Parma from his country and he will become the undisputed ruler. He will make the spirits make more potent and powerful weapons of war than those which were used for blocking the river at the Antwerp bridge. The Prince of Parma was Alexander Farnese, Philip II's Governer and military general in Netherlands. He besieged Antwerp in 1584-5, and blocked the river Scheldt with a bridge of boats or ships, moored strongly together, to prevent aid being brought by sea. This bridge was destroyed by the Dutch by means of a fire-ship which the Spaniyards remembered with terror, when Drake attacked them in the same way at their anohorage in Calais Roads in 1588, which was also the year in which this play was written. Faustus's vigorous enthusiasm makes him say so bluntly that he will make spirits, which he will raise with the help of magic, devise more dangerous weapons, than those were destroyed by the Dutch. But it may be said that as the action of the play is supposed to take place in the reign of Philip's father the references to the Prince of Parma and the siege of Antwerp are anachronisms.

Lines 101-103, Yet not your words only.............. ...necromantic skill Dr. Faustus talks to Cornelius and Valdes that he is not influenced by any of their words but of his own accord is going to study and master the art of magic because he is not inclined to study either Logic or Metaphysics or Theology or Medicine or any other science or art. This sort of commitment on the part of Dr. Faustus will make him alone responsible for all the disasters that will follow later on in his life for the adoption of the study of the art of magic.

Lines 110-116 And I, that have with concise..... ......syllogisms......Europe honour him Dr. Faustus means to say that he used to puzzle and confound the clergymen of the German Church (Theologians used to be very much well versed in the art of argumentation or logic with his logical arguments, that he used to attract the best cholars of the university of Wertenberg with the discussions of various philosophical problems just as the son of Orpheus used to draw the spirits of hell round him by his immortal music, and that by studying the art of magic be expects to earn the greatest respect from the world just as Agrippa the famous German magic used to command respect from the whole of Europe. From the words of Dr. Faustus it seems that he is anxious to earn power and name.

Lines 122—124 Like lions shall they.........trotting by oursides—Valdes, the famous German magician says to Dr. Faustus that when he will master the art of magic he will be able to command all sorts of spirits of the various elements who will protect him against all dangers of life as powerfully as a lion can do, or they will serve him just as the whips of the German horsemen help them in controlling their fiery horses, or they will perform impossible feats just as the giants of Lapland can do Valdes means to say that as the result of the power of magic, all sorts of spirits will be at the service of Dr. Faustus, and they will perform for him all sorts of difficult and impossible tasks.

Lines 129-131. From Venice shall they........ be resolute—Valdes says to Dr. Faustus that when

Dr. Faustus will master the art of magic, he will be able to command the services of the spirits who will bring to him many big boats full of precious commodities from Venice and who will also bring to him from America many other precious articles like the golden fleece won by Jason articles which made king Philip of Spain fabulously rich.

Lines 137-139. He that is grounded in astrology........magic doth require—Cornelius, the famous German magician says to Dr. Faustus that if he masters the science of the heavenly bodies (i. e. astrology), if he masters the various languages, and if he also masters the science of Chemistry which studies the properties of the various substances, he will be able to master the art or science of magic.

Lines 139—145 Then doubt...........of the earth.

Faustus's colleague, Cornelius instils and inculcates courage in the mind of Faustus by saying that magic will heighten his fame and increase his renown. The wonderful feets, that magic will perform will prevent Faustus from pursuing any other profession. Therefore he need not hesitate to believe for a moment that with the knowledge of magic he will become more well-known than the celebrated Oracle of Delphi (N. Greecc) where Apollo was believed to have inspired his priestess with prophecies. Further the spirits of the various elements tell him that they can empty the ocean and secure all the treasure which was lost in the ships of foreign countries when they sank into the bottom of the sea. Not only can they dry up the ocean and recover all the precious metals lost in it. but also they can discover all the hidden treasures which the ancient people have kept in the deepest parts of the earth. What else will a man on earth desire ?

Lines. 151-152. And bear wise Bacon's........... New Testament—When Dr. Faustus finally agrees to be a magician, Valdes suggests to him that he should carry to a lonely grave all the works of Roger Bacon and Magnus Albertus who specialised in Chemistry, magic and other allied sciences, and also some of the holy scriptures

of the Greeks which contain formulas of magic for calling up spirits to one's service.

ACT I. SCENE, II.

Line. 2. Sic probo—"Thus I prove it."

Lines 22-27. But that I am by nature phleg matic ....the next sessions-Wagner. the servant of Dr. Faustus, tells the two Scholars, who enquire about Dr. Faustus, that he has been extremely annoyed at their silly inquiries about Dr. Faustus and that they should not have come to visit him when he is having his meals in the dining-room (place of execution where many chikens and other birds and animals are served as food) Wagner further tells the two Scholars that if the were not so cool-tempered he would have certainly got them severely punished by his master Dr. Faustus for the offence of disturbing him at the time of eating or taking his meals.

Line 21. Is he not corpus..............mobile ?—When the two pupils of Dr. Faustus enquire where he is or what he is doing, Wagner, the servant of Dr. Faustus tells the Scholars that Dr. Faustus is a living body and as such he is bond to move about from place to place, and therefore, nobody is supposed to know where he is exactly.

ACT I. SCENE III.

Lines 1.4. Now that.................breath

Dr. Faustus is talking to himself and is describing how the darkness of the night is rising from the southern part os globe in order to have a look. as it were, at the star which heralds rain and wind, and how the darkness is spreading all over the sky. This is merely a description of the approach of the night. When the night approaches it seems as if darkness slowly covers the face of the earth and the sky whether it rises from the south pole or it reaches any particular point in the sky.

Line 8—12. Within this circle........enforced to rise—Probably Dr. Faustus while consulting some

book of magic is talking about the magic influence of a particular circle or magic symbol. He says that within that circle the names of God, of the religious saints, and many other signs of the planets (erring stars) are mentioned ; and as the iesult of the utterance of some of these signs and symbols various kinds of spirits of air, earth ocean, fire are forced to appear before the magician in order to obey his commands for performing all kinds of jobs or tasks for the magician who uses all such mystic names, symbols and signs.

Lines 15-21 Sint mihi dei Acherontis............ nobis dicatus Mephistophilis—"May the gods of Archeron (the eternal regions) be propitious to me ! Farewell to the threefold deity of Jehovah. Hail spirits of fire air, and water ! Belzebub, Prince of East, Monarch of burning hell, and Demagorgon, we propitiate you, that Mephistophilis may appear and rise, (why lingerest thou ?) By Jehovah, Gehenna, and the consecrated water which I now sprinkle, and the sign of the cross which I now make, and by our vows may Mephistophilis himself, devoted to our service, now rise."

Lines 34. Quin regis.........imagine—"For indeed thou rulest in the image of thy brother Mephistophilis.

Line 46. Per accidens—By the way or incidentally.

Line 47-54. For, when we hear...........the Prince of Hell—Mephistophilis one the spirits of hell, says to Dr. Faustus that whenever any person happens to curse the Bible and Jesus Christ or whenever any body, happens to perform certain acts which are likely to punish him with the curse of God, the spirits of Hell like Mephistophilis feel tempted to approach such a person inorder to snatch away his soul so that the soul may be damned in hell or many suffer all sorts of physical and mental tortures. Therefore, Mephistophilis says that the easiest way of being a great magician is to curse religion and God and worship instead the Devil or Satan. Mephistophilis means to say in other words that the spirits

of hell can go near only those person who are sinners or who are followers of the Devil and of God, and who, therefore, have no faith in religion, morality, virtue but who practise vices, sins, crimes and all sorts of foul deeds which are against the teachings of any religion or against the wishes and dictates of God.

Lines 60-61. For he confounds hell........... Philosophers – Dr. Faustus means to say he makes no distinction between hell and heaven or in other words heaven is hell to him and hell is heaven to him. He dose not believe in reward or punishment for virtuous or vicious deeds just as the ancient philosophers did not believe in any distinction between virtue and vice or between God and Devil or between reward for good deeds and punishment for bad deeds. Students should note here that Marlowe, through the life of Dr. Faustus, is speaking out his own views on religion and morality.

Lines 71—73. Unhappy Spirits.................Lucifer.

Mephistophilis is full of regret and remorse when he confesses to Faustus that he too is one of those unfortunate and unhappy spirits that fell from the Elysian heights to the purgatorial depth. They have received this punishment for having conspired against the Almighty and now they are in damned and detestable condition. As a matter of a fact, it is said that Lucifer, the Prince of Darkness was once one of the chief Angels of God Prior to his fall from heaven, he was an arch-angel, effulgent and glorious. and he sought to be the ruler of heaven and divide the empire with the Almighty. He had a restless soul like Tamburlaine of Marlowe, and it was the avowed aim of his life to usurp the throne of the universe and be the supreme ruler. He was an arch-rebel, defiant, bold and doughty, and he raised the standard of revolt against the authority of God. Guided by his overweening pride and ambition he waged a war against God but was miserably defeated-by God who him down to Hell along with his faithful followers. Though defeated and depressed, Mephistophilis does not hesitate even for moment to reveal this sad truth of his and his general's downfall.

Lines 78-81. Thinkest thou that I................ everlasting bliss—When Dr. Faustus wants to know from Mephistophilis how he came out of hell, Mephistophilis explains to him that he (Mephistophilis) is always in hell even when he is appearing before Dr. Faustus. Mephistophilis says that while once he believed in God and was in touch with Him and when he was enjoying the happiness of such blessed company and environments he would naturally feel most unhappy and accursed when he has ceased to believe in God and when particularly he has fallen from the presence and blessings of God. Mephistophilis means to say that there is no particular spot in the universe which is known as heaven or hell. Hell or heaven is a mental state. One enjoys heaven when one believes in God and enjoys his blessings, while on the other hand, one feels the tortures of hell when one ceases to believe in God, religion, morality and other good things ; because once before Mephistophilis used to believe in God, religion and morality but now because he does not believe in any of them, therefore he is feeling most tortured in mind and body as if he is continually in hell. If we analyse the words of Mephistophilis here, we feel that Marlowe, who is at present speaking through the lips of Mephistophilis, was once a believer in God, religion and morality, and then he was most happy as if he was living in heaven ; but now that he has ceased to believe in any of those things he is feeling most unhappy as if he is in hell. It seems in our opinion that Marlowe, with all his professions of atheism, with all his opposition to the religious views of his time, could not rise above the universal belief in God and faith in morality and religion from which both the atheist and the theist equally suffer though the theist emphatically declares his belief in God while the atheist emphatically declares his disbelief in God. After having closely studied the life of Marlowe we are inclined to believe that like all other human beings Marlowe too was as weak and blind as anybody else.

Lines. 89-93. Seeing Faustus hath incurred..............all volupuousness—Dr. Faustus says to

Mephistophilis that as he has agreed to suffer eternally in hell by cursing God, religion and morality Mephistophilis should report to Lucifer the greatest of the fallen ang-ls that Dr. Faustus is ready to give away his soul to him for doing with it whatever he liked, provided Dr. Faustus were granted twenty four years of sensual life i. e. life given to all sorts of sensual pleasures e. g. eating, drinking, enjoying women, gambling earning money, power, fame and all other pleasures which come through the five senses. Students should note here that Marlowe believed bodily pleasures to be sinful or against the tenets of religion and God while all other pleasures—intellectual, moral and spiritual—to be sinless. This wrong notion is rather universal. But in our opinion, a person who enjoys the body of a woman is as much vulgar or decent as another person who reads a book or sees a picture or listens to a song or does any other thing good or bad.

Lines. 105-110. By him I will be great emperor............to my crown—Dr. Faustus is now dreaming of what he is going to do with the art of magic or how he will use the services of Mephistophilis in order to achieve certain wonderful things which are not possible to be otherwise achieved, such as he will become an emperor first ; then he will arrange for flights through the air, next he will go out like an explorer making long voyages through the oceans and the seas with a band of adventurous followers ; next he will connect Africa with Spain by means of a range of hills so that he may be the emperor of both Africa and Spain. All these dreams are dreams of the Ren issance people who actually dreamt and also achieved to a great extent some of their dreams particularly the dream of discovering new lands and colonising them and ultimately exploiting all the resources of those lands and their people.

Act. I. Scene. IV.

Lines. 7-10. See how poverty jesteth.................. were blood-raw—When Wagner finds the clown in extreme poverty and at the same humorus, he says that it

is rather unusual and most pathetic when one is extremely needy, extremely hungry and extremely miserable from the financial point of view and when one at the same time cuts jokes or indulges in humorous remarks as the Clown is doing. Wagner further says that the Clown is now in such a miserable condition of poverty that he will greedily accept any menial job or eat any piece of meat without being cooked at all (i. e. raw).

Line 16. Qui mihi discipulus ?—"He that is my disciple."

Lines 22-23 Mass, but for the name.............. English counters — When Wagner offers some French coins to the clown, the latter says most seriously that they are as worthless as the English coins because both the coins during the Civil Wars underwent considerable depreciation in value.

Lines. 34—Let your........................parish over.

A quarrel ensues between the Clown and the Wagner, on the question of the accepting and taking back of the money, given to the Clown by the Wagner. The Clown does not want to accept the money, since he thinks, that the same currency has got no value in Germany. So he insists an Wagners taking back the money. But Wagner is very stern in his opinion. He does not want to withdraw what he has advanced. So he warns the clown that if he persists in his demand Wagner will raise the Devils. Baliol and Belcher who will fetch away the Clown. But the Clown takes it in a light vein and he boasts that he is not afraid of any devil. He is quite confident that he can knock down any devil summoned by Wagner, however terrorsome he might be. Let his Baliol and Boleher come. But they will be knoched in such a manner that they had never been knocked so badly since they came to be devils. Supposing he kills one of them, the village people will call him as a 'killer of devils.' They will tell one another, 'Look, there goes that tall fellow in round socks who has killed a devil." And he will be known as killer of devil throughout the town.

Lines. 50—56—"How a.........................them, i' faith.

Inspite of his boasting the Clown takes to his heels at the sight of the two devils Baliol and Belcher. He is enormously bewitched by the magic feats performed by Wagner. The Clown asks him whether he would teach him the method by which he can also raise devils like Baliol and Belcher. Wagner's answer surprises him greatly. Wagner will teach him not only to raise the devils but also to convert himself to whatever form he likes, either it be to a dog or a cat or a mouse. But being a Christian, the Clown can never even imagine how a Christian fellow can be converted to any of these mean creatures. He can never stomach it. If Wagner can change him into anything, let it be to a swiftly flying nimble little fly, so that he may move about hither and thither tickling the beautiful women and enjoying their company.

Lines 63. Quasi...............insistere—"To tread as it were, in my steps."

Lines 61-63. Let thy left eye..............insistere— Wagner asks the clown to follow him most closely i. e. obey all his orders most slavishly. To fix one's eyes constantly upon the heels of another person means following that person very closely A servant or a slave cannot fix his eyes upon the face of his master, and therefore, he has to gaze at the heels of his master.

Act II. Scene I.

Lines. 11—12. The god thou servest................. Belzebub—Dr. Faustus says to himself after having mastered the art of magic that he now loves the Devil and not God, and that he has become a perfect slave to his bodily instincts and not to reason. According to Marlowe, whoever happens to follow the dictates of his impulses or instincts without consulting his reason becomes a slave to the body, and as such, he loves his soul or mind altogether and also becomes a worshipper of the Devil and a disbeliever in God.

Lines 5 Despair in God.................Belizebub—Dr.

Faustus now advises his heart to believe only in the Devil and give up altogether his faith in God.

Lines. 7—8. O, something sounds..................God again—Dr. Faustus says that he seems to hear some voice in his ear,—of course, the voice of the Good Angel or God, that advises him to give up magic and think of God because by thinking of God be may yet be saved from damnation in hell.

Lines 20—21. Rather illusions ....trust them most—The Evil Angel (the voice of the devil) tells Dr. Faustus that only the senseless and ignorant people believe in prayers to God or in repentance because both the things are foolish things i. e. it is no good praying to God or it is not at all necessary to repent even it any one commits any sin or crime or any bad deed. Of course; what Marlowe speaks through the lips of the Evil Angel is perfectly true. It is a fact that no amount of praying to God can save mankind from poverty disease and death as no amount of cursing God can make mankind suffer from a disease when one is healthy or can make mankind poor if one is wealthy or can even kill mankind when one's hour of death has not arrived.

Line 30. Veni, veni, Mephistophile—Come, come, Mephistophilis !"

Line. 41. Solamen.........................doloris—"It is a consolation to the wretched to have had companions in woe". It means that even an unhappy man can feel happy to some extent when he finds other persons unhappy. What is the psychology behind it ? Every body is so meanly selfish that he finds some kind of joy in the miseries of others ; and that is why, one feels his own sorrows reduced considerably by the sorrows of others although no body's sorrow can be reduced in the least unless it is actually reduced by some measure or element of prosperity.

Line 73. Consummatum est—"It is finished". **This bill is ended**—This contract between myself and the Devil has been now signed and completed.

Lines. 75— 80—But What .... Faustus fly"

At the behest of Mephistophilis Faustus sends a bond. written in his own blood, to the prince of Darkness through his agent Mephistophilis. However, he is taken aback to see that his blood cloats, when he wants to extract some blood from his arm, for the execution of the bond. With the help of the chafer, brought by Mephistophilis, he makes the blood flow again. But atonce there appears on his arm the words' 'Homo juge' What is this writing appearing in his arm ? Fly away, man. But whither should he fly ? He has provoked God's wrath by making a gift of his soul to Lucifer and thereby entering into a contract with the Devil. If he tries to go to God, he will throw him into hell, which is the fittest place for sinners like him. At once the writing on his arm melts into thin air and he feels that everything happend was a delusion; his eyes have misled him. Yet he deems he has seen it, clearly written, 'fly away man.' But at he once recovers courage and says that he will not fly.

Lines 115-119. With the.................................. .... must we ever be (*1957*) — Mephistophilis explains the location or situation and also the nature of hell to Dr. Faustus. He says that hell lies in the very centre of things— in every element of nature i.e. in every particle of this universe. He further says that hell is every where so that there is no escape from hell. Last of all, he says that hell lies-in the persons like Mephistophilis who have committed evil deeds i. e. who have denounced God and religion and morality. He adds further that wherever the sinners and the criminals or the disbelievers in God, religion and morality go, hell pursues there. In other words, there is no particular place in the universe which can be called hell. Milton has said that hell flies with Satan which means that even the wealthiest man, the most powerful monarch suffers from all kinds of mental tortures whenever he happens to commit any evil deed— he cannot escape from hell even if he possesses all sorts of enviable material things such as wealth' power' fame etc.

Line 130 Tush, these are trifles.................Wives tales— When Mephistophilis tells Dr. Faustus that when he has signed a solemn contract with the Devil (Lucifer) he cannot escape from hell. Dr.Faustus says that to believe that after death there is any kind of pain or sorrow or damnation is absolutely nonsensical because after death there is no consciousness of pleasure or pain, no memory of any past life on earth, no question of suffering from any kind of physical or mental tortures. So far the soul or the mind is concerned, Dr. Faustus (or Marlowe) seems to believe that it ceases to exit as soon as the body dies or perishes or is decomposed. This is very true. People's belief in immortality or transmigration of the human soul is pure nonsense.

Line 149. Marriage.................toy (*1959 & 1960*) Accoridng to Mephistophilis(i.e. Marlowe) marriage is nothing but a convention or ceremony without any moral, religious or spiritual significance ; it has no sancity. no value, no importance except that of bodily enjoyment Bernard Shaw also has said that marriage is nothing but legalised prostitution. i. e. there is no difference between marriage and prostitution. It is very true ; and yet most people believe that marriage is a spiritual union or that conjugal love has sanctity about it.

Lines 150-153. She Whom thine........................ before his fall (*1959*) — Mephistophilis means to say that Dr. Faustus can have any woman on earth for his wife whether she is as chaste as penelope, the wife of Ulysses, or as Lucifer himself. The idea of Mephistophilis is that every woman can be tempted for bodily enjoyment whether she is married, or unmarried, whether she is educated or uneducated, whether she belongs to the priestly class or to the labour class. It is also very true because in every man or woman the sex instinct is the strongest instinct and it is never satisfied until one dies' and that is why , if temptations are offered to any man or woman he or she can be positively tempted. Therefore to believe in chastity, fidelity, purity of love, sanctity of marriage is absolutely nonsensical.

Act II. Scene II.

Lines 21-23. Then swords, and knives............ ...despatch myself :—Dr. Faustus says that whenever the thought of the eternal damnation of his soul comes to his mind he at once begins to feel bitterly his moral and spiritual degradation, and in order to escape from that guilty consciousness he feels tempted to commit suicide by either swallowing poison or by stabbing for shooting himself to death. This temptation for suicide is a sign of guilty consciousness and also of repentance as much as it is a sign of a weak mind.

Lines 26-30 Have not I made blind Homer.... ......my Mephistophilis ?

When guilty consciousness or repentance arises in the mind of Dr. Faustus he at once tries to suppress or forget it by consoling his heart with the satisfaction of having performed many wonderful feats by means of the art of magic such as making the spirit of the most famous Greek poet Homer to recite his poem although he was long dead, by making the spirit of Paris relate the pathetic story of his unfaithful love for Ænone, a nymph of Mount Ida, be making the spirit of Amphion appear before him and play on his immortal music which once drew stones and built up the walls of Thebes. Dr. Faustus means to say that even if his soul is lost to the Devil or is damned for ever in hell, he should not regret it at all considering particularly how much of pleasure and power the art of magic has given him.

Line 45. Situ et tempore—"With regard to the direction in which they revolve (Situ), and to the time of their annual revolution (tempore).

Lines 46-48. All jointly move................. ...of the zodiac—Mephistophilis means to say that the planets move from east to west round the earth and cover the full circle in twenty four hours ; but the stars and other heavenly bodies move round the sun in different orbits or along different paths, and they take different lengths

of time to complete their full circles. Students should note that during the Elizabethan age even the astronomers used to believe that the earth is the centre of the universe and the sun is the only luminous body ; but later on it has been proved that neither the earth nor the sun is the centre of the universe. There are millions, and trillions of heavenly bodies much bigger than the earth and the sun which are constantly moving in their own orbits making some particular heavenly body as the centre of their system. No body knows as yet which heavenly body or which particular spot in space actually forms the centre of the universe.

Line 67 Per inaequalem..... ....totius—"By reason of their unequal motion with regard to the whole system of the universe."

Lines 106—108—That right...................his creation.

The voice of Good Angel occasionally weilds some influence on the mind of Faustus, who is conscious of the fact that his life is nearing damnation. His eyes behold at times the vision of Christ, who has come into the world to redeem the sins of mankind. Despair grows in his mind by leaps and bounds when, he calls Christ, and earnestly entreats him to save his soul. It is contrary to the contract that he has entered into with Satan. The Prince of darkness who can never tolerate such an act of defiance, that too from a soul that has completely to be surrendered to him ultimately, appears with his subordinate spirits before Faustus Inorders to wise out despair from the mind of Faustus and inclucate courage therein, they agree to show a splendid display of the seven Deadly Sins. Faustus again recovers his 'manly fortitude' and the thought of the magnificent show gives him great pleasure. He says that the same sight will be as welcome to him as Paradise was to Adam on the first day of his creation. The Garden of Eden was the Paradise created by God for Adam and Eve the first parents of mankind. They remained heavenly till they have eaten the fruit of the fortridden tree and thus provoked the wrath of God as a result God has sent them out of their Paradise.

Lines 116—121 : I disdain to have parents............... ...cloth of arras—Pride is one of the Seven Deadly Sins. Nobody knows how one grows proud. One grows proud even without possessing any extraordinary qualification such as wealth, personal charm, power, fame etc. Pride is more or less a universal quali y of human beings i. e. one can find pride in all classes of people rich or poor, learned or ignorant, handsome or ugly, strong or weak, man or woman, young or old. When a woman grows proud, her pride is visible in her brow or in her lips Proud people are very sensitive to all sorts of discomfort or uncleanliness or ugliness or physical and mental deficiency. For example, a proud person would always point out that there is some dirt or some foul smell or some such deficiency somewhere although that deficiency may not be noticeable to others who are not proud. If the food or the drink or the dress or the house or anything else is not perfect the proud person will always find some fault with it. Proud persons will always look down upon everybody or everything else except themselves or their own things.

Lines 122-125. I am Convetousness.................my good chest—Covetousness or greed is another of the Seven Deadly Sins. It is generally the mean, low born and selfish persons who become greedy or covetous. If greedy people were permitted to have their wishes fulfilled they would have wished to turn everything about them into gold or money Just as King Midas was one of the most covetous persons in the world who prayed to God for converting everything he touched into gold. The result was that when he touched his food or drink it was at once converted into solid gold, and naturally, he had to starve himself to death

Lines 128-133. I am wrath.........................be my father—Wrath or anger is one of the Seven Deadly Sins. Nobody knows how and when one would get angry because one gets angry all of a sudden and sometimes without much cause. It is said to have come out of the lion or the king of beasts, and as such it is a beastly emotion. And when once anger is roused in any person

he goes on hitting and abusing everybody around him but as the result of this random hitting he is the greatest sufferer or loser because his body and mind are rudely shocked or disturbed by this violent emotion. Anger is said to have been born of only brutish or lowborn impulse; not then, anybody can get angry at any moment.

Lines 135-141. I am envy..........................with a vengeance—Envy or jealousy is also one of the Deadly Sins. It is generally born of poor people. Jealous persons cannot see others happy or rich or handsome or healthy or famous or possessing any good quality. If a jealous person is himself illiterate, he cannot bear the presence of a learned scholar; if he is poor he cannot stand the idea of anybody becoming rich; if he does not possess sufficient food or drink for himself he wishes others poor, illiterate, ugly, weak, worthless, and possessing no qualification or no assets in life. If they find anybody enjoying any right or privilege or fame or power, wealth or anything, they would at once grudge it and they would all the while wish that nobody possessed anything.

Lines 144-155. My parents are..............Mistress Margery March beer—Gluttony or greed for eating and drinking is another of the Deadly Sins. A glutton always complains that he has no sufficient means for eating or drinking and that his parents have left very little of such means although in reality he may be possessing much. The real psychology behind a glutton is that he always feels that he is underfed or starved, that everybody else in the world is eating and drinking to his fill but he alone is not getting sufficient food or no food or drink at all. What a glutton eats or drinks is much more in quantity than what many other persons can jointly consume. A glutton always dreams of delicious foods or drink; and that is why, he loves to talk about delicious kinds as well as large quantities of food and drink such as Cammon of Bacon (i. e. leg or thigh of a pig), Claret wine pickleherring a (kind of fish), Martlemas-beef (salted meat), and March-beer (i. e. wine brewed in March).

Lines 156 - 165. I am Sloth.................. ......king's ransom—Sloth or habit of idleness is also one of the Deadly Sins. Lazy People always want to rest and lie down; they do not like to move about or do anything. That is why, whenever they are disturbed by anybody they feel very much annoyed. Those who are gluttons or are extremely fond of eating and drinking or those who are lustful i. e. who indulge in sexual pleasures are mostly lazy. Such people would not care to stir an inch even if something precious of their is at stake or even if they are going to suffer a great loss on any account.

Act 111 Chorus.

Lines 1- 13. Learned Faustus..............................him home again— The Chorus here describes the journey of Dr. Faustus in a chariot drawn by dragons. This journey he undertook in order to study the construction of the universe how the heavenly bodies are stationed and how they move and in what manner and also how long they take in order to complete their circles. Dr. Faustus had to climb the very top of Mount Olympus which was supposed in ancient time to be the highest point on the earth's surface on which lived the gods. while going on this astronomical survey Dr Faustus noticed the clouds, the planets the stars, the various orbits of the heavenly bodies and also their movements from east to west. He also noticed the 'primum mobile which was known in former days as the last sphere that moved round the earth which was again conceived as the central body of the universe.

Act. 111. Scene 1.

Lines 13-15 There saw we learned Maro's........... ....night's space—Dr. Faustus describes to Mephistophilis how they had seen the tomb of Virgil (Maro) the most well-known Italian poet, and also the tunnel of Posilippo, near Naples, which was supposed to have been built by the magic of Virgil in one night. This tunnel extended for nearly a mile and ran along the tomb of Virgil.

Lines 11-12. The streets straight forth................... four equivalents— In Rome the streets are all straight; they are made of finest brick; and they divide the city into four equal Parts.

Lines 43-47 Now by the kingdoms of infernal rule......... .....bright—splendent Rome —Dr. Faustus says to Mephistophilis that he wants to see the beautiful city of Rome and its architecture He swears in the name of hell and not in the name of heaven that he must visit Rome. His manner of swearing by the rivers of Hell shows how much obedient he has become to the Devil after having specialised in the study of the art of magic Styx, Acheron. Phlegethon, Lethe and Cocytus are the five rivers in hell

Line 52. Summum bonum— highest good or pleasure i. e. greatest joy or pleasure.

Lines 52. - 54. Well, I am content to compaas them......merriment—Dr. Faustus says to Mephistophilis that he would feel very much pleased to attend Saint Peter's feast in Rome, to show some of his magic performances and to make a fool of the pope and other church dignitaries.

Line 84. We shall be cursed with bell, book and candle— Mephistophilis says to Dr. Faustus that both of them will be cursed by the pope and other church dignitaries for playing mischievous tricks upon them The Roman Catholic way of condemning or excommunicating a human soul was to ring the church bell; to cite some words from the Bible and then to put out three burning candles.

Lines 86-88 Anon we shall hear a hog grunt...........St. Peter's **holiday**—When Mephistophilis tells Dr. Faustus that they will be cursed by the Pope and other church dignitaries for playing some mischievous tricks upon them Dr. Faustus says contemptuously that all that the pope and other church dignitaries can do in retaliation is to grunt like a hog or to bleat like a calf or to bray like an ass. Dr. Faustus indirectly calls

the pope and other church dignitaries as no better than beasts or animals

Line 89. Maledicant Dominus—"May the Lord curse him"

Line 95. Et omnes Sancti—"Let all the saints curse him".

Act IV Scene II.

Line 19. Well, tone of you..................about you—The Vintner says to Ralph that his very voice or manner of speaking betrays that he must have stolen the goblet.

Lines 17-18 Now, Sir you may be ashamed....................matter of truth—Ralph says to the Vintner that he should feel ashamed of himself for accusing honest persons like Ralph and Robin of theft (because the Vintner had already alleged that either Ralph or Robin must have stolen the goblet).

Line 33. Peccatum Peccatorum—"Sin of sins".

Line 35. Misericordia pronobis—"pity us".

Lines 37-40. Monarch of hell..................Villains' charms—Because Ralph and Robin, who are mere petty servants have dragged Mephistophilis all the way from Constantinople, he gets very much annoyed with them. He expresses his anger or annoyance at these two petty fellows and says that he is an attendant spirit of Lucifer or the Devil before whom even the proudest monarchs bend their knees and thousands of powerful human beings acknowledge their subordination, and therefore, it is impertinent on the part of such petty fellows as Ralph and Robin to force Mephistophilis to appear before them simply on the strength of a few syllables of magic which they pretend to know

Line 52. In faith, thy head...........pottage-pot—When Ralph has been converted into a dog and Robin into a monkey, Robin says that Ralph from now will always try to steal food from the kitchen, and therefore, the vessel from which he will steal food will constantly

hang round his neck. So, this will be a great punishment for Ralph.

ACT IV. Scene III

Lines. 30—42—Amongst which........................ I live.

Faustus, who visits the Emperor carolus at his Innsbruck palace, is asked by the Emperor,his long cherished wish to see Alexander the Great, his great grand predecessor and his paramour in their true colour. On one occasion when he was sitting in his closet all alone, certain thoughts came to him, thoughts about his forefathers, how they had won glory and honour by means of their courage and bravery, how they secured so much of wealth and also conquered so many countries and how neither the Emperor nor his successorers who will step into his shoes, can claim the same glory and power which their ancestors used to command. Amongst these ancestors, Alexander the great was one who had attained the highest position of eminence and power, which no other ruler in the world had attained. The Emperor has heard many reports about him' but unfortunately, he has never seen his great predecessor with his own eyes. I, therefore by the power of his magic Faustus can bring back that great departed soul from his tomb, where he is now lying, and also his noble wife, in their bodily form and in their dress and manners which they used to put on while they were alive, he will not only fulfil one of the greatest longings of his heart but also the Emperor shall praise his wonderful skill in magic all his life.

Line. 62. In faith that's as true.................horns for you—knight means to say that if Dr. Faustus can call back the spirit of Thais. the sweetheart of Alexander knight will play the role of Actaeon while Thais will play the role of Diana, the godess of hunting. The reference here is that while Diana was bathing naked Actaeon had seen her, and that is why Diana converted Actaeon into a stag or deer who was torn to pieces by his own hunting dogs. Knight means to say that when Thais will appear in flesh and blood form he will feast his eyes on her naked beauty and then Thais like Diana

will convert him into a stag. Knight would not mind this conversion if he could have a glimpse of a beautiful woman like Thais.

Line 64. But when Actaeon died.........for you—Dr. Faustus tells knight that he is a big fool because when he will be converted into a stag he will have nothing but horns on his head without, of course, other limbs of the body. Dr. Faustus indirectly calls knight a big fool because it is only an animal and not a human being who can have horns on his head. Horns are the marks of stupidity.

ACT IV. SCENE IV

Lines 1-4. Now Mephistophilis....................my latest years—Dr. Faustus tells Mephistophilis that he would like to return home because he has been now tired of the long eventful Journey through Europe and other countries of the world. He says further that though time has been passing slowly yet it has been progressing steadily with the result that the time is now nearing when he will have to yield un his cul to Lucifer for eternal damnation in hell. Dr. Faustus seems now to be feeling bitterly the consequences of having dabbled in the art of magic and of having signed a contract with the Devil.

Lines 30-33. No I am a made man........................ living on him—When the horse-dealer has purchased the horse of Dr. Faustus at forty dollars, he talks to himself that he is not going to sell the horse to anybody at the same price whether it is worth an old song or not i.e., whether it is worth nothing. The horse-dealer dreams of earning his living quite decently by this horse because it is the horse of a big magician like Faustus.

Lines 37-42. What art thou, Faustus.................... quice in conceit—Dr. Faustus being tired of the life of a magician is reminded now of his approaching end when he will have to surrender his soul to the Devil for eternal damnation ; and therefore, in order to forget all the uneasy thoughts, that are now troubling his mind, by plunging into a deep sleep because there is no better healing

balm than sleep for a disturbed mind. Dr. Faustus further says that just as when Christ was being crucified he called a thief to his presence in order to forget the pains of his crucifixion so also Dr. Faustus is now inviting sleep to drown all the uneasy thoughts of his troubled mind. Last of all, Dr Faustus is perfectly aware that his career of twenty four years of sensual enjoyments is now nearing its end when his soul will be snatched away by the Devil for eternal tortures in hell according to the terms of the contract which he has already signed and executed.

ACT V. SCENE I.

Lines 21-24. You shall behold that peerless dame of Greece............. to rich Dardania—Dr. Faustus says to the three Scholars, who have requested him to bring back from the other world the world-famous paragon of beauty—Helen, that their wish will be fulfilled i.e. Helen will appear before their eyes soon in the very same form when she eloped with Pairs and came to Dardania or Troyland that led to the most destructive Trojan War which actually turned the beautiful city of Troy into ashes.

Lines 27-30. No marvel through the angry Greeks ....passeth all compare. When the spirit of Helen passes for a moment over the stage the third Scholar remarks that it is not at all strange or unusual on the part of the Greeks to carry on such a destructive war for ten years on account of the elopement of Helen with Pairs because Helen is such a precious paragon of beauty that anything should be staked for her recovery ; or in other words, the Greeks were perfectly right to wage ten years' war for such a matchless beauty as Helen who eloped with Pairs.

Lines 36-47. Ah, Dr. Faustus.................wash away thy guilt. An Old Man, who is as it were the voice of God in man (i.e, conscience), appears before Dr. Faustus and advises him to repent, to pray to God for His forgiveness of all the sins or crimes which Dr. Faustus has so far committed, during the period of twenty four years, under the influence of the Devil who has tempted him to indulge

in all sorts of vulgar enjoyment of the body and in all kinds of mischievous and criminal practices by virtue of the power of magic. The Old Man asks Dr. Faustus to repent and to shed tears and to wash away with the tears of repentance the foul crimes and sins which Dr. Faustus has committed so far : The Old Man warns Dr. Faustus that he cannot have any salvation of his demned soul unless he actually makes his heart bleed tears of repentance, unless he turns his eyes to Jesus Christ, and unless he asks for the forgiveness of God through Christ. The Old Man further reminds Dr. Faustus that his heart has been made most corrupt with the foul crimes and sins he has committed, and this corruption cannot be washed except by deep repentance in the form of bloody tears from the very core of his heart.

Lines. 55-58. Iseian Angel ....despour—

Old Man, like the Good Angel makes a last-minute attempt to save Faustus, when he is supplied with sharp weapons by Mephistophilis, the agent of Lucifer, to kill himself Dauntless ambition is now guided by dark despair and when it becomes too much for him Faustus tries to commit suicide. At once the Old Man appears and prevents him from doing so. He is confident of Faustus's safety if he will turn to God and repent. He sees a holy spirit flying gently over Faustus's head, and is ready with a bowl of forgiveness to pour in his heart.

Lines 65-66. Hell strives with grace........... .... snares of death Dr. Faustus says that even if he repents still there will be no forgivness of God for him, because his heart has become so much corrupt with the foul sins that he has committed so far. So, he doubts if he shall be able to escape from the penalties inspite of all his repentance. This attitude clearly shows that Dr. Faustus is ready to repent, but then, because of his corrupt hardened heart tears refuse to come out of his eyes or heart. This is the most psychological moment in the few hours left of his life.

Lines 76-77. Torment, sweet friend..............hell affords—When Mephistophilis threatens Dr. Faustus that

he shall be tortured more terribly in hell if he listens to the advice of the Old Man and repents. Dr. Faustus momentarily forgets his repentant attitude and asks Mephistophilis to inflict all sorts of pains upon the Old Man for having persuaded Dr. Faustus to repent and to pray to God for his crimes and sins which he has committed so far under the influence of the Devil.

Lines 85-88. That heavenly Helen..................made to Lucifer—Dr. Faustus, when he finds his end too near, demands from Mephistophilis the privilege of meeting Helen that paragon of beauty again and of keeping her as his concubine till his death so that all the sweet kisses and embraces of Helen may be able to make him forget the psychological struggle which has been going on in his heart and which has been sometimes tempting him to repentance of his sins. Students should note here how Dr. Faustus like most other human beings is tempted to believe that indulgence in sexual pleasures can make one forget the most uneasy thoughts of the human mind. It is because of this belief that many persons, in order to forget their cares and anxieties of life—their poverty and their sorrows and illness—indulge in drinking, gambling and even in the vulgar enjoyments of the body just as now Dr. Faustus is thinking that if he can constantly kiss and embrace Helen and enjoy her beauty and youth he will be able to forget the torments of his troubled mind—the horrors of his sinful soul—the frightful visions of hell in which his soul will be for ever damned. But in our opinion, such bodily or sexsual enjoyments cannot make the mind or the heart to forget its uneasy thoughts or its painful feelings.

Lines 96-103. Here ...a kiss (1958, 1959—)

When the spirit of Helen appears in the form of flesh and blood before Dr. Faustus again, he addresses her and says that immortal pleasure lies in her kisses and embraces which will make him forget all his cares and anxieties; and therefore, in imagination he will play the role of Paris with whom Helen eloped, he will take part in the Trojan War, he will fight against Menelaus, husband of Helen, and kill Achilles by wounding him in his heel

which alone is the vulnerable point in the body of Achilles; and thus, he will become the soul owner of Helen's body and soul as long as he is allowed to live on earth, and after his death if his soul is damned eternally in hell he will not mind in the least.

Lines 104-110. O, thou art fairer than the evening star ....be my paramour—Dr. Faustus here is going into raptures over the physical beauty of Helen. He says that Helen is far more beautiful than most of the brilliant stars in the sky, than even Jupiter or Zeus who appeared in all his dazzling splendour of thunder and lightning and consumed to death Semele against whom Hera, the wife of Jupiter or Zeus conspired out of her rivalry in love for Jupiter, and for more beauty than even Apollo who lay in the passionate arms of Arethusa, a famous nymph of the fountain of Arethusa in the island of Ortygia near Syracuse.

ACT V. SENCE II

Line 1-3. Accursed Faustus.............. ...tribunal seat—The Old Man calls Dr, Faustus a miserable creature because Dr. Faustus, instead of listening to the Old Man's advice, surrendered himself completely to his bodily desires again for the enjoyment of the beautiful body of Helen, and thereby, Dr. Faustus has deprived himself of the judgment and forgiveness of God for the sins he has committed so far. The Old Man, as has been already said, is the voice of conscience—the voice of God in man.

Line 5-9 Satan begins to sift me..............your state to scorn—When the devils came to torture the Old Man for having tried to make Dr. Faustus turn to God and repent of his sins, the Old Man says within himself and also partly addressing the devils that God is merely testing his power of endurance, his unshaken faith in God by putting him to all sorts of physical tortures in the hands of the devils. But then, the Old Man feels sure that no amount of physical torture can make him forget his faith in God and while the devils are torturing him mercilessly he was feeling all the while that all the tortures have

failed to shake his faith in God, and therefore, the devils have been already defeated by the Old Man's unshaken faith in God and by already his uncommon power of endurance.

ACT V. SCENE III

Line 16. The serpent that tempted Eve.................. Faustus—Dr. Faustus says to the Scholars that he is far worse than the serpent that tempted Eve with the taste of the forbidden fruit, and thereby caused her fall from the Garden of Eden. He means to say that he is so much corrupt in mind and so much morally degraded in character that God cannot forgive such a sinful creature.

Line 69-74 Stand still, you ever — moving spheres.............. save his soul—Just when the clock strikes eleven Dr. Faustus becomes aware that he has to live on earth for one hour more after which his soul will be snatched away by the devils to hell. That is why, he is asking all the heavenly bodies and particularly the earth to stop their movement so that time may not proceed further and the clock may not strike twelve—the hour of his death. He appeals to the sun to appear so that there may not be any midnight (*i.e.*) twelve o'clock) and that he may be saved from perpetual damnation in hell. He wants all the heavenly bodies to stop their movement or rotation or revolution so that time also may not progress and the midnight may never arrive. He wants to delay the hour of his death just for a year or for a month or even for a week or a day so that during that short interval he may have the opportunity of repenting and praying to God for His forgiveness. We notice here now Faustus wants to cling to life and to postpone the hour of his death or the beginning of his damnation in hell. Everybody in this world wants to live as long as possible inspite of the greatest pains, worst sorrows and most terrible sufferings. Nobody wants to die probably because human life is so sweet, so full of pleasures and joys or because the life after death is so much unknown and so much uncertain and so full of horrors, Of course, in the case of Dr. Faustus, he is afraid of the perpetual damnation in hell. Marlowe,

who is no other than Dr. Faustus himself must have grown very weak and timid in his mind and heart during the last few years of his life because throughout his life he had disbelieved in God, disbelieved in religion, and also probably disbelieved in morality.

Line 75. O lente ....equi—"O slowly, slowly run, ye steeds of Night."

Line. 78—80. O, I'll.........my christ !—(1956)

Faustus's last soliloquy is a shriek of agony bursting out from a lonely soul face to face with eternal damnation. At the zero hour he makes a last desperate attempt to save his soul from the clutches of the devil, by making earnest entreaties to the 'still-moving spheres of heaven' to standstill, so that time may cease and midnight will never come. He cannot even think about his fast approaching doom. In despair he calls the name of Christ, whose blood, he sees, streaming in the firmament. He will leap up to God but he feels that his movement is retarded by some other force. He remembers all about the Christ and the redeeming quality of the Saviour's blood. He is sure that one drop of the Redeemer's blood is more than enough to wash off his sins ; even half a drop will do it In spite of all his longings Faustus never repents sincerely. This shows that there has always been a conflict in his heart between a Christian conscience and a pagan passion of external conquest. His supplication to Christ is not at all an earnest one ; it is rather prompted by his endless despair and increasing fear about his ensuing doom than by any basic or fundamental faith in him.

Lines 83-86. And see where God ....wrath of God—Dr. Faustus is now struggling between the frowns of Lucifer (Devil) and the wrath of God. On the one hand he fears that the Devil will torture him all the more in hell if he goes to repent and pray for God's forgiveness, while on the other, he is afraid of the anger of God because he is unable to repent and pray to Him. That is why, he wants all the mountains and the hills

to come down upon him and hide him from the eyes of God as well as from the frown of the Devil.

Lines 90—96. **You stars that reigned.................. ascend to heaven**—Dr. Faustus frantically appeals to the stars that shone over his head at the time of his birth to pull him up into the sky so that he may be concealed by the clouds for sometime at least but afterwards when the clouds will rain water, thunder and lightning his body may be melted along with rain or consumed by the thunder and the lightning so that his soul may be completely purged of its corruption and made perfectly fit for admission into heaven.

Line 105-106. Why wert thou not a creature...... ......that thou hast. Dr. Faustus wishes that he had no soul but only a body so that the devil could not have snatched it away for perpetual damnation in hell. He wishes also that the human soul had not been immortal because if the soul were short-lived like the body it could not have suffered eternally in hell after death. What foolish ideas people or even philosophers had or have even now-a-days because they believe not only in the reality of the soul but also in its immortality and possibly also in its transmigration from one body to another body after each death and each rebirth !

Lines 107 - 112. Ah, Pythagoras' metampsychosis.................. be plagued in hell Dr. Faustus welcomes the theory of the transmigration of the human soul as propounded by Pythagoras, one of the great philosophers of Greece, because in that case Dr. Faustus' soul will immediately enter the body of some animal immediately after his death and consequently it cannot be seized or snatched away to helll by the Devil. Dr. Faustus seems to believe that the souls of the animals are not immortal because immediately after their death their souls are dissolved or melted in the elements of Nature just like their bodies. But then, the human soul being immortal will have to suffer eternal tortures in hell—that is what Dr. Faustus now really fears. Students should note that all these conceptions of the human soul

or of the animal soul are extremely foolish. In our opinion, the soul is a fiction or it may be an expression of the living body, and hence, it ceases to exist when the body perishes or dies.

Lines 124—132. **Cut is the branch..................power permits**—The Chorus announces at the end of the play how the life of Dr. Faustus was cut short, and how consequently the genius of a talented man was misguided and ruined by an undue evil curiosity which tempted Faustus to dabble in necromancy or magic and to sign an unholy contract with the Devil for indulging in all sorts of bodily pleasures and in fulfilling all sorts of desires and ambitions of possessing power, fame, wealth etc. The 'Chorus' further says that the wise people should learn a lesson from the life and career of Dr. Faustus so that they also like Faustus may not be tempted by evil curiosity to follow a career of vulgar and corrupt pursuits which help merely to degrade the soul of man and cut short his life. Students should note that Marlowe through the 'Chorus' points out now the Elizabethan people were full of the adventurous spirit, how they madly ran after wealth, fame, power and bodily enjoyments without caring for the uplift of their soul, without even thinking that all kinds of material pursuits lead to the degradation of the soul and thereby ruin all prospects of its elevation or advancement. Marlowe also wants to say to the audience or the reader that there should be some limit to human curiosity and ambition, that man must not aspire to unravel all the mysteries of the universeor perform all possible or impossible tasks or achieve all sorts of material progress such as unlimited wealth, unlimited power over man and nature, unlimited desires for bodily enjoyments, unlimited fame or unlimited joys of life in any sphere. Students should note that the twentieth century is in certain respects similar to the sixteenth century In the twentieth century people are trying to grow exceptionally rich, to gain world supremacy, to conquer all the elements of Nature *e.g.* the Americans have already become a race of multimillionaires and yet they are trying to secure political supremacy all over the

world. The Russians and the Americans both are trying to probe into interstellar space and colonize and exploit other heavenly bodies than the earth in which they have already exhausted their exploitation. This craze for power and this lust for wealth, and also this curiosity for the mysteries of the universe are not good signs because they are sure to bring about some disaster any day in the form of an atomic war which will wipe out the human race completely from the face of the earth. Even the animals, birds, the trees and the plants may also be destroyed in the event of a nuclear war.

Q. No. 1. Discuss how far 'Dr. Faustus' is Marlowe's greatest and most personal tragedy.

Ans. 'Dr. Faustus' is Marlowe's greatest and most personal tragedy in the sense that it treats a great psychological theme, and also that it offers the reader and the audience a great moral lesson. But what is this great psychological theme ? it is the theme of the great struggle of a human soul that has the noblest ambition of acquiring unlimited knowledge ; but as knowledge power and as that power is a positive evil if knowledge is abused or misused, so Dr. Faustus who pursues false knowledge i.e. nearomancy, in a bad manner, pays the severest penalty in the form of mental disquiet and unrest throughout and till the end of his life. This is the greatest lesson of human ambition, the noblest sermon on the vanity of human wishes and on the wages of sin which is, of course, the abuse of knowledge. Marlowe abuses knowledge, and hence, the power he acquires by this abuse is the power of the devil and not the power o God who delights not in mere material prospertiy and physical strength or brute supremacy or in sensuous indulgences to which Dr. Faustus surrenders himslef completely and to which therefore there is a bitter reaction in the form of moral degradation, spiritual lapses, and incapacity for repentance or contrition or prayer to God.

'Dr. Faustus' is Marlowe's most personal tragedy because it depicts practically the life of Marlowe himself who had abjured the scriptures, disclaimed the teachings of Christ and ceased to believe in the blessings of God Just as Marlowe lived for twenty nine years only so also Dr. Faustus in the play lives for twenty four years only. Marlowe too like Faustus lived a life of recklessness and died too most miserably in a tavern brawl just as Dr. Faustus dies being tortured in body and soul by the agents of heaven and hell who represent the noble and the ignoble instincts or impulses of man and who do not allow him to have any rest or peace of mind unless and until he dies a miserable and most painful

death, Mark how Marlowe wants us to draw great moral from the tragic end of Dr. Faustus :

> "Cut is the branch that might have grown full straight,
> And burned is Apollo's laurel-bough,
> That sometime grew within this learned man.
> Faustus is gone : regard his hellish fall,
> Whose fiendful fortune may exhort the wise,
> Only to wonder at unlawful things,
> Whose deepness doth entice such forward wists
> To practise more than heavenly power permits."

Hudson briefly comments upon the moral lesson which is contained in the play 'Dr. Faustus'.

"No finer sermon than Marlowe's 'Faustus' ever came from the pulpit. What more fearsome exposure was ever offered of the punishment man brings upon himself by giving way to the temptations of his grosser appetites ? The reader having the victim's frightful end before him, so filled with horror yet seeming true to nature, could nature be so tried strives to exclude those last agonizing cries from his mind, and, as he sadly closes the volume joins in the mournful monody of chorus :

> "Cut is the branch that might have grown full straight,
> And burned is Apollo's laurel-bough,"

Henderson points out how 'Dr. Faustus' is Marlowe's greatest or most personal tragedy. He remarks. "To all intents and purposes, Marlowe stands before us on the stage in the person of the German Scholar who was known as an insatiable speculator. The play is worked out in terms of medieval theology, which still dominated a large part of Marlowe's mind and imagination. The tragedy turns upon his intellectual rejection of Christianity and his emotional attachment to it. The following lines :

> "Think'st thou that I, who saw the face of God,
> And tasted the eternal joys heaven,

Am not tormented with ten thousand hells,
In being depriv'd of everlasting bliss ?"

spoken by Mephistophilis, are really the most tragic lines in the drama—the realization of the full significance of this state of absence from God. It was also Marlowe's own private hell. These lines have the ring of intense feeling that characterizes Marlowe's utterance when his deepest and most passionate experience is revealed.

More than any other critic, Ellis-Fermor has dealt with the theme and the moral of the play, 'Dr. Faustus' and has remarked in that connection ;

'It is the loss, then, of this sense of unity ; of this harmony between his mind and the universal forces surrounding him, which is the essence of spiritual tragedy, and it is of a loss of this kind that 'Faustus' is the record. We fell in this play that the Protogonist (and the poet himself whom he so closely shadows) has lost his sens : of secure contact ; his lines of communications are broken The central idea of the play is an idea of loss. The magic that Faustus practises is magic that has been practised since the beginning of the history of thought by those who have followed the wrong road and discovering it, have not known where to find the right. Knowledge and the pursuit of truth are hard, barren and often fruitless, if sought in the way that is not natural or spontaneous to the mind at the work So Marlowe found, so Faustus. But let a man once turn his back upon this effort, and the world of dreams is rich, enthralling ; there a poor scholar may be Tamburlaine and conqueror of the world ; surrounded by images of such splendour that the eternal world is dim as though seen through a vial, by echoes so triumphant that the voices of that world come muffled and as from a distance. In this first discovery of this kingdom of the mind, man's pride dares God out of Heaven ; for is not he himself a god, as securely throned. The way into this country is moreover made peculiarly clear by the preception of the mockery of the conditions under which the game is played. For man's

career, free though it appears, is only that of an animal in a trap, the conclusion prearranged, the infinite is above man, a standard which he can never reach, failure to reach which, nevertheless, is its own pitiless punishment. Life is a game at which man must be caught sooner or later because it is implicit in the rules of the game that he should fail sooner or later. The gulf between man's nature and his ideals is unbridgeable. The whole process is gigantic intellectual cheat. The reason may hold out delusive hopes for a time but the conclusion was implied in the major promise. Man is doomed before he begins. Here is then Faustus's answer to Tamburlaine. It is to be found in the mood which initiates the action of the play :

> "The sense that every struggle brings defeat
> Because Fate holds no prize to crown success;
> That all the oracles are dumb, or cheat,
> Because they have no secret to express;
> That none can pierce the vast black veil uncertain
> Because there is no light beyond the curtain
> That all is vanity and nothingness."

And while we listen to Marlowe, it is impossible to see an error in this picture. It is all true. It is complete and perfect within itself"

Q. No. 2. "Marlowe was one of the greatest poets of the world whose work was cast by accident into an imperfect mould of drama."—Discuss.

Ans. Marlowe was more a poet than a dramatist. The marvellous descriptive passages and declamatory verses found in the plays of Marlowe give us a sort of idea of Marlowe's poetic excellence. Let us for a moment glance over the brilliant exclamation of Faustus on seeing the vision of Helen :

"Was this the face that launch'd a thousand ships,
And burnt the topless towers of Ilium ?
Sweet Helen, make me immortal with a kiss !"

These words followed by the long list of allusions, are in keeping with the style of the Elizabethan dramatic poets. "This is the technique which we shall see in much developed form in the works of Shakespeare. What distinguishes Marlowe from his contemporaries i that he amalgamated the various dramatic styles in which his friends and contemporaries excelled ; he fused into one the lyric and the dramatic elements and created the Romantic tragedy, the triumph of which was to be accomplished by Shakespeare. His words describing the poetic instinct, in "Tamburlaine"

"If all the pens that ever poets held
Had red the feeling of their master's thoughts,
....
Yet should there hover in their restless heads
One thought, one grace, one wonder, at the least,
Which into words, no virtue can digest" :

deserve notice also. Tamburlaine here becomes the mouthpiece of all who have yearned after the vision of absolute loveliness. The beauty of the captive maiden, Zenocrate, "lovelier than the love of Jove", moves Tamburlaine to rapturous utterance :

"Zenocrate ; lovelier than the love of Jove,
Brighter than is the silver Rhodope,
Fairer than whitest snow on Seythian hills,
Thy person is more worth to Tamburlaine,
Than the possession of the Persian crown,
Which gracious stars have promised at my birth."

In "Edward II" also we find Marlowe's poetic emotion reaching a high pitch towards the end of the drama. The last moment of Edward is drawn superbly. Only after his fall does Edward really begin to draw our sympathies. "The reluctant pangs of abdicating royalty" are really wonderfully painted on a large canvas by a few

firm, vigorous and emotional patches of colour. Let us, for one moment, recall the scene in the Kenilworth castle, where the captive sovereign is bidden to surrender the crown. He hesitates to give up his precious crown :

"But stay awhile, let me be king till night,
That I may gaze upon the glittering crown ;
So shall my eyes receive their last content,
My head, the latest honour due to it."

This reminds us also of the agony of Faustus's last hour on this earth, painted superbly by Marlowe in "Dr. Faustus." All these go to show that Marlowe was one of the greatest poets of the world. Especially, his last play, "Edward II" shows that he could have developed into a mature poet, had time spared him.

The rhymed fragment of "Hero and Leander" takes some hints from Ovid and from the beautiful Greek poem made about the fifth century A.D. by the 'pseudo-Musaeus'. Marlowe, however, puts in more luxury and ornament in his poem, and what is strange is that he also introduces a streak of mischief ! He dissects the hesitations of Hero in a spirit of light irony ; and Leander argues, in scholastic style, against virginity in the abstract, heaping conceits on Hero's head. As to the poetic quality of the fragement, there are many discords, and the gold is mixed with alloy. But we forget all this when Marlowe forgets himself, in the scene of the feast of Adonis, in the lovers' tryst ; and when Leander speaks naturally and nobly :

"O shun me not, but hear me are you go :
God knows, I cannot force love, as you do :
My words shall be as spotless as my youth,
Full of simplicity and naked truth."

The poem is of the same Italianate species as "Venus and Adonis"; it is, however, nearer to humanity than the latter.

Marlowe, at some uncertain date, also translated Ovid's 'Amores' into couplets, and the first book of Lucan's 'Pharsalia' into blank verse. The Lucan, if a

youthful exercise, shows distinct auguries of Marlowe's more potent style ; but the sounding vehement rhetoric of the latin could not be the happiest of models.

These experiments in verse-composing are in many ways superior to those of his contemporaries. So the fact that Marlowe was originally a poet is quite clear.

But when all has been told, one fact remains ; a question still hovers in the background of the reader's mind : why did Marlowe become a dramatist instead of a poet ? In order to give a proper to this query we must also have some idea of the national situation in Elizabethan England.

The Renaissance in England brought in a new national awakening. The people suddenly became conscious of their national heritage; they began to feel that they must stir up. New things were happening around them. It was the age of Drake and Frobisher, colonisers who went round the world, plundering foreign lands and setting up colonies there. The voyagers came back with stories of foreign lands. Such descriptions of distant strange countries can be found in Shakespeare's 'Othello' where the Moor speaks of

> "........antres vast and deserts idle,
> Rough quarries, rocks and hills whose heads touch
> heaven ....
> And of the Cannibals that each other eat,
> The anthropophagi, and men whose heads
> Do grow beneath their shoulders."

Such stories not only conquered the hearts of girls like Desdemona but also stimulated the imagination of poets like Marlowe. They gave vent to their feeling in their verses. Their imagination travelled in foreign countries. But the national awakening and the liberation of the mind from the shackles of feudal custom and tradition had a different effect on the taste of the common people. They now could not remain satisfied with the reading of poetry, Their minds felt fascinated by tales of action and they also wanted to see this action. The only way to represent

this action was through the medium of the stage. So the Flizabethan theatre developed. The poets turned playwrights. Almost all the famous poets of the time wrote dramas. They summarised, and gave expression to the spirit of the age in various types of plays. They used every conceivable means to stir the passion and excite the feelings of their audience. They glutted them with horrors, cudgelled their horny fibres into sensitiveness. Such a drama is the "Spanish Tragedy", by Thomas Kyd. By reason of its being full of movement and interest, of passion and emotion, it met with the approbation of the early British public.

So the contemporary situation turned Marlowe into a dramatist also. Without Renaissance, Marlowe would not have been a famous poet. The previous discussion reveals to us the super poetic qualities in Marlowe which had much room for development. But as he had to take up a new medium for the expression of his feelings, namely drama, Marlowe could not sufficiently give vent to his emotions through this unfamiliar medium. Consequently he could not develop his poetic style. In some isolated passages in his plays, we suddenly come across the poetic signatures of his imaginative soul, just as we often discover strokes of master-artists.

In spite of the short space of time during which Marlowe exercised his literary activity, he revolutionised the English stage. He finally established and consecrated the alliance of Drama and Poetry by introducing blank verse, giving to dramatists the same advantages and possibilities as those enjoyed by the lyric poets. Marlowe came as the redeemer of English Drama from the slavery of rhyme.

So we find that it was a mere accident that turned Marlowe's genius to play-writing. This accident was the national awakening and the liberation of the mind in England, as a result of the Renaissance. Thy new medium. however, was a very imperfect dress for Marlowe's poetic insticts.

In "The Return from Parnassus" (1606), we find an appropriate judgment of Marlowe as a dramatist :

"Marlowe was happy in his buskin'd Muse,
Alas, unhappy in his life and end !
Pity it is, that wit so ill should dwell,
Wit lent from heaven, but vice sent from hell.
Our theatre hath lost, Pluto hath got
A tragic penman for driery plot."

Q. No. 3. (a) Give an estimate of Marlowe as a dramatist with special reference to "Dr Faustus".

(b) Comment upon the comic scenes in "Dr. Faustus." Are they interpolated ?

(c) Write a note on Marlowe's conception of tragedy.

Ans. For answer to (*a*) *See General Introduction* and *Introduction to 'Dr. Faustus'*.

(*b*) The comic scenes of 'Dr. Faustus' deserve particular attention. The first comic scene which we come across with in the play, is Scene IV of Act I, where Wagner, Faustus's servant, meets a Clown in a street. The first three lines are said to be borrowed from a play entitled '*Taming of a Shrew*' (not the play by Shakespeare). The Clown in the scene puns on words. This is the usual method adopted by Elizabethan dramatists in their plays. The humorous element here is also supplied by the pranks of the Clown when he tries to fly from the devils. Some critics regard the scene as an interpolation, But we think that such scenes are the best evidence that Marlowe had to consider the groundlings, whose palates had to be pleased in this manner. The appearance of the Seven Deadly Sins in Scene II of Act II, is also meant to serve as a comic relief. The scene all along is in a serious tone. But Marlowe was keen on diversifying the serious element by bringing in comic scenes. Scene I of

Act III is also a comic scene. But this scene has a special importance, for it reveals Marlowe's contempt for the papal dignitaries and the churchmen. He makes Faustus play tricks on them and tries to evoke amusement. This scene is rather an expression of the satirical vein in Marlowe's mind. Such a spirit of satire was fostered by the Renaissance, which had liberated the minds of people, exposed the shams and hypocrisy of the priests, and enabled them to attack them. The next two scenes, Scenes I & II of Act IV, are in all probability interpolations. They have no connection with the main theme of the drama. The portrayal of the realistic characters in Ralph and Robin is, however, significant. Scene IV of Act IV is another comic scene ; where Faust meets the horse-courser. The pulling off of the leg of Faustus and other such incidents supply very cheap jokes. They can only please the groundlings.

An analysis of all the comic scenes of 'Dr. Faustus reveals to us that there is little of humour in the scenes. Where Shakespeare's clowns are made to speak philosophical words in the form of humour, Marlowe's humorous figures can only utter light jokes. There is not a single sentence spoken by any character in the play which reveals subtle humour. This has led critics to conclude that Marlowe had no sense of humour. There can be no explanation for the introduction of these comic scenes in the play, except that he perhaps wished to please the common populace, who were supposed to be incapable of understanding subtle humour.

(*c*) Marlowe's conception of tragedy was coloured by the existing situation in England. Before him English drama was struggling between the formalism of the classicists and the horror-glutted plays of the Senecan tragedians. Marlowe entered the stage to relieve English drama from this critical juncture. He felt that if English drama was to survive, it must free itself from the limitations set by the classical school of dramatists. At the same time a new theme must also be introduced in the

drama. Thus Marlowe's aim was two-fold. He wanted to change the form and also the content of the drama.

Marlowe saw that the romantic drama of the public theatres had a great future before it. He saw that the playwrights of the classical school had discovered to the right dramatic metre—the blank verse. But it had to be properly exploited. Blank verse hitherto had been used in the classic drama, or in Court Comedy only, while the romantic drama had availed itself of rhyme as its vehicle of form. Marlowe adopted blank verse for the Romantic Drama. He changed the structure of the blank verse and made it more flexible.

But the change introduced in the content of the drama by Marlowe was more important, In medieval dramas, tragedy was a thing of princes only. But Marlowe made his heroes come up from common classes. In the contemporary dramas, written under the influence of Seneca, tragedy was a matter of suicide, murder, insanity, ghosts, and villains. There was little of human emotions. But Marlowe introduced common human sentiments ; passion, longing, arrogance, jealousy, etc. In fact, Marlowe's heroes are studies in human psychology. His plays were the first attempts to portray perfectly the workings in a man's mind. Shakespeare's way to success was lighted by these plays of Marlowe.

So Marlowe's conception of tragedy lies in this ; his heroes fight on to reach their goal of success ; but in their attempt they fail and though they are killed, the main interest of the plays lies in watching them fight heroically. His conception of tragedy can be best found in his Prologue to 'Tamburlaine' ;

"From jigging veins or rhyming mother-wits,
And such conceits as clownage keeps in pay,
We'll lead you to the stately tent of war,
Where you shall hear the Scythian Tamburlaine
Threatening the world with high astounding terms".

Q. No. 4. "It is remarkable for singleness of aim and simplicity of construction." "His tragedy (Dr. Faustus) is without a plot". How do you reconcile to these views ?

Ans. It is true that *Dr. Faustus* is without a plot—just a string of loose scenes. Some of the scenes (one or two comic scenes, however, necessary as a relief) might be dropped without detriment to the interest of the play. In fact Marlowe did not seem to have a sense of plot-construction. In none of his plays except *Edward II* does he come to a near approach to a plot. He has his own idea of writing a play. It is mostly a one-man show. The protagonist dominates the stage. Other characters play a very insignificant part. They are here, if possible, to set off the prominence of the main hero. When a play is made on principle, there is little room for individualization of character. The personality of the hero alone is focussed into blending light. The dramatist is interested in the main hero and in the development of his personality, and in the clash of wills and circumstances in which he may be involved—and the reader has got to be interested in the same. Marlowe knows how to make his hero interesting and sometimes subtle. Dr. Faustus, for example, is an attractive figure—and is not without society. His desire for the limitless, which is a characteristic of Marlowe's heroes (in this case, the quest of knowledge and experience) is one thing that will ever intrigue the reader's mind. Secondly, his love of pleasure and beauty which as we know, result from the rehabilitation of human instincts and senses—a gift of the Renaissance—as constrasted with the inhibitions of the Middle Ages—makes him essentially a human character. Thirdly, the conflict in his mind, first latent and then assuming an even acuter form, for discarding traditional belief and practice, creates the main interest of the play. It is noteworthy that the play is relative to the age to which it belongs. If Marlowe had painted Faustus as a fully liberated and independent *rationalist*, the play would have been very ineffective. It is the sense of proportion and balance which distinguishes the play—which seems to be rather remarkable in Marlowe with his

impetuous passions, longings and visions. If the play is without a plot, we understand why it does not fail in effect. Dr. Faustus with his illimitable passions and desire, with his zest for life, with his love of pleasure and beauty, concentrates our interest from the very beginning. The character and personality of Dr. Faustus—his struggle to escape from damnation which he incurs as the price for his quest of knowledge, power, pleasure, beauty—which begins to acquire a tremendous interest of its own as the play advances, give a singular unity to the play. Whether it has a plot or not seems to be of little consequence. The play achieves unity of purpose and action what a good plot could have secured.

Q. No. 5. "Marlowe was an atheist" Discuss the remark with special reference to 'Dr. Faustus.'

Or

"Marlowe is said to have been tainted with atheistical positions to have denied God and trinity." Discuss the statement with special reference to Dr. Faustus.

Ans. *Marlowe once declared—*

I count religion but a childish toy
And hold there is no sinne but ignorance.

From Kyd's testimony we learn that Marlowe in his table talk would jest at the Scriptures, gibe at prayers, utter blasphemies against the character of Christ. Baines alleges that into every company Marlowe came, he persuaded men to atheism. All this has led some critics to declare that Marlowe was a blasphemous heretic and a dangerous reble.

There are sufficient references in *Dr. Faustus* that would make one form similar conclusions :—For a moment Faustus feels that theology can perhaps satisfy his hunger for infinite knowledge and that he should better read

Jerome's Bible. But ultimately that too does not seem to interest him :

When all is done, divinity is best :
Jerome's Bible, Faustus ; view it well.
Stipendium peccati mors est : Ha ! Stipendium
The reward of sin is death : that's hard.
Si peccasse negamus, fallimur, et nulla est in nobis veritas ;
If we say that we have no sin, we deceive ourselves, and there is no truth in us.
Why, then, belike we must sin, and so consequently die:
Ay, we must die an everlasting death.
What doctrine call you this Che sera, sera—
What will be, shall be ? Divinity, adieu !

The inevitable conclusion that Dr. Faustus comes to is neither logic nor divinity can satisfy his thirst for knowledge and he discovers ;

These metaphysics of magicians,
And necromantic books are heavenly ;

Slightly after wards Doctor Faustus makes no bones about his dislike of divinity in general ;—

And I, that have with concise Syllogisms
Gravell'd the pastors of the German church.
And made the flowering pride of Wertenberg
Swarm to my problems, as the infernal spirits
On sweet Musaeus when he came to hell,
Will be as cunning as Agrippa was,
Whose shadows made all Europe honour him.

But it would be a mistake to suppose that Marlowe commends the atheistical position taken up by Dr. Faustus in the play. Mr. F. P. Wilson in his book *Marlowe and The Early Shakespeare* suggests that in Dr. Faustus Marlowe writes as one possessed. It has been rightly been suggested that, if Marlowe was ever an atheist, in Doctor Faustus he retraced his steps made to know the tragic consequences that might result from selling his soul to the kingdom of Mephistophilis. Doctor Faustus is a play in which Marlowe tries of impress upon our mind, the results of Faustian creed.

We might perhaps add in parenthesis that Marlowe's own life was an instance of the dire consequences that an overreacher has to face—cut was the branch that might have grown full straight.

Supporters of poetic justice would perhaps interpret the phenomenon as manifestation of Nemesis.

Q. No. 6. Trace some of the poetic elements in 'Dr. Faustus.'

Ans. In 'Tamburlaine' there are more poetic passages than in 'Dr Faustus'. But there are atleast two immortal passages in 'Dr. Faustus' which we can compare most favourably with any other poetic passage in any other great poem or drama in the whole range of English literature. One of the passages is the address to Helen, the imperial paragon of beauty of Troy while the other passage is the soliloquy of Dr. Faustus just on the eve of his approaching tragic doom. The address to Helen is the most inspiring appreciation of physical beauty and also the most passionate expression of the voluptuous spirit of man that finds heaven in the sight, the touch, and even the fragrance of the feminine limbs. Faustus' address to Helen is not merely an expression of the vulgar desire of the flesh but also an expression of the desire of the moth for the star and of the night for the morrow. Every syllable in the address to Helen is significant because on the one hand it brings forth before the minds' eye the di-tant vision of the Trojan war, of Paris and Menelaus, which on the other hand, it draws a pictorical sketch of the beautiful gods and goddesses in ancient Greek mythology together with the beauty and harmony of the celestial spheres. It also helps to inspire the bod as much as the soul of the onlooker at the spirit of Helen with the speechless haukering of the human flesh with its kindred flesh.

So far the sceond poetic passage in the play is concerned it is the most magnificent soliloquy—which is

an expression of the great psychological struggle that goes on in the mind of Dr. Faustus just before the final approach of his tragic doom. From the beginning to the end of the passage it is all one flash of lightning of human sorrow, human pain, human horror and human despair. There is no break in the chain of these emotions although the emotions are varied and different from one another, In the beginning Faustus appeals to the heavenly bodies to stop their movement in space so that time also may stop its movement or momentarily cease so that the approaching doom of Faustus may be delayed. Next the appeal to God or to Christ follows close the appeal to the stars and other celestial spheres. Next the address is turned to the earth, to the clouds, to the lightning flashes; and last of all, the appeal is directed to the Pythagorial theory of transmigration of the soul, and finally, to the elements of Nature for the complete dissolution of the body of Faustus in order to prevent the capture of his soul by the Devil. The whole passage is exquisitely poetic in the sense that it expresses brilliant imagination and intense emotion of the speaker who indulges in the soliloquy.

We are tempted to quote below the remarks of two critics upon the last poetic passages in 'Dr. Faustus' namely, the soliloquy. Henderson, for example remarks about Faustus' soliloquy. "It is the beauty of Helen of Troy that completes his (Faustus') downfall, for her sweet embracing extinguish in him all desires to repent of his vow to Lucifer. The ecrtasy of his address to her is only the prelude to frantic terror and despair when he realized that this twenty four years' lease of life is up and that nothing now can save him from eternity of torment. Marlowe excels in scenes of agony. After the dazzling visisons of classical Beauty comes the avenging wrath of God, hell devils and hell fire of the church. It is nevertheless in the opposition of these two words—the classical and the Christian—both of which seemed to have claimed him equally that Marlowe reached his highest flights as a poet, the final soliloquy of Faustus being the most lyrically intense single passage in the whole range of

Elizabethan drama." Boas also comments upon the same passage and says, "Seldom has monologue been handled with such intensity or mounted step by step to such height of passion and terror. In the frenzy of despair Faus.us appeals to the sun to rise again and make prepetual day, he seeks to leap up and catch one drop of the blood of Christ that streams in the firmament, he calls upon the earth to gape and harbour him. But the minutes pass, and the clock strikes the half-hour. It is too late to hope for mercy, all he now craves is some end to his pain :

"Let Faustus live in hell a thousand years,
A hundred thousand, and at last, be sav'd."

And as he curses the immortality which ensures his everlasting torment, the midnight hour strikes and the devils come for their prey. The horrors of hell hedge him on every side ; he gasps out with broken agonized prayers for mercy :

"My God, my God, look not so fierce on me !
Adders and serpents, let me breathe awhile !
Ugly hall, gape not ! come not, Lucifer !
I'll burn my books ! Ah ! Mephistophilis ! "

Q. No. 7. Determine the date of publication of 'Dr. Faustus' and also trace its source.

Ans. It is said that 'Dr. Faustus' was put upon the stage in the years 1588 or 1589, the very same year when it was composed. A dramatic company named "Loɹd Admiral's Servants" performed the play, which remained popular for quite a long time but the play was not printed till long after the death of Marlowe. The first known edition of the play was the Quarto edition of 1604. There were many reprints afterwards of the Quarto. But in 1616, came out an edition which co-n tained many new scenes, particularly, the clownage scenes, borrowed mostly from the 'Faustbuch', a German

history of the life of Dr. Faustus. These scenes are suspected to be interpolations by other writers for the simple reason that the edition which contained these scenes was published long after the death of Marlowe, and also because Marlowe was incapable of any vulgar humour or any humour at all. Even the first edition of the play of 1·04 contains certain details which cannot be the handiwork of Marlowe For example, there is a reference to Dr Lopez, a notorious character, who came to be known after the death of Marlowe.

So far the sources of 'Dr. Faustus' are concerned, Marlowe's play is based on the German story of Dr. Faustus, who was a real personality that lived in the beginning of the sixteenth century who is believed to have dabbled in the black art and sole his soul to the Devil. A small volume containing the history of Dr. Faustus came out at Frankfort in 1587. Professor Henry Moreley says. "The author of 'Faustbuch' caught the attention of the people by stringing together incidents of magic associated with the fabulour career of a man who had died some fifty years before and whose name and fame survived him. The writer's desire was to warn against presumptuous sins; to attack through Faustus, the pride of intellect that sets God at defiance ; and through stories of Faust's magic to pour, now and then, Protestant scorn on the Pope".

In the year 1587 came out 'A Ballad of Life and Death of Dr. Faustus, the Great Conjurer.' The very next year came out an English translation of the 'Faustbuch', under the title. The History of the Damnable Life and Deserved Death of Dr. John Faustus', on which Marlowe based his play mainly but following at the same time the German legend. The reputation or interest of the play, 'Dr. Faustus' suffered a good deal because of the clownage scenes in it which actually interfere with the harmony or organic unity of the play. The text of play suffered not due to Marlowe but due to the play-house editors. It was the custom of the

Elizabethan writers to change, to add and to eliminate and do all sorts of pruning and retouching the original texts of the dramas with or without the permission of the playwright only to fit the plays into the tastes of the audience. The comic scenes in 'Dr. Faustus' must have been introduced by the playhouse editors as once Jones the printer of Marlowe's 'Tamburlaine' said with an apology that he had purposely omitted some of the foolish gestures and others details which were not necessary for the acting of the play.

Another source of 'Dr. Faustus' is the 'Tragical History' which is nothing but a series of detached scenes and which shows many traces of the primitive elements which led to the evolution of the Elizabethan drama. The 'Tragical History' is actually the connecting link between the old Miracle plays and the modern drama. It contains many beautiful and vigorous passages such as the address to Helen and the soliloquy of Dr. Faustus just on the eve of his death. The psychological struggle in Faustus between his temptation of sacrificing his soul for the sake of power and knowledge and his fear of eternal damnation in hell has been very vividly drawn. Then again, Mephistophilis in Marlowe's drama is not a cynical spirit of evil but an ordinary spirit of hell with some elements of passion and remorse in him.

Harold Osborne says in connection with the sources of Marlowe's 'Dr. Faustus':

"Marlowe follows the English Faust Book very faithfully. His main additions are (1) Faustus's soliloquy in Act I on the vanity of human science; (2) the Good and Bad Angels; (3) the substitution of seven Deadly Sins for a pageant of devils. In general, he carries still further the tendency of the English translator of the German 'Historia' to emphasize the intellectual aspiration and minimize the vices of Faust. His Faust would travel widely in space and in the realms of the spirit, led on by the glamour of knowledge. He is rather tempted by the intellectual excitement of the sense of power than by the baser enjoyments of power. The material allurements of

Mephistophilis make little appeal to him except only Helen ; for she represents the acme of that well nigh unrealizable beauty of the Greeks, which penetrated Marlowe's spirit to the depths. Marlowe's omissions from the English Faust Book are more significant than his additions. By judicious selection he was able to shape the rather rambling and incoherent story into a dramatic unity, so that Goethe remarked upon the admirable construction of 'Dr. Faust' even in the mutilated form in which he knew it."

Q. No. 8. 'The play is conceived on noble lines, and the beginning and end are worthily executed.''—Discuss,

Ans. The play may be defective in plot, the plot is woven round the personality of Dr. Faustus, and from the beginning he engages all our interest and attention, which are not lost till the end In the first scene we discover Faustus in his study. The quest of his life is knowledge and power that knowledge gives. But he is not satisfied with all that he has won. He is now attracted to necromancy. This will give him power he aspired after—in fact, mastery over all forces, material and spiritual. It is a damnable practice—and he is well aware of the risk he runs. But he desires mastery of the world above everything else, whatever the cost. This recklessness of spirit cannot but command admiration. It is the result of his liberated will and intelligence. We ought not to forget that. We are not judging him as a Christian theologian. He does admit the existence of sin.

> "If we say that we have no sin, we deceive ourselves, and there's no truth in us."

These are not his own words. But he defines his attitude in the next two lines :

> "Why then, belike we must sin and so consequently die,
> Ay, we must die an everlasting death."

His freedom of intellect may well challenge damnation. After all sin may be an illusion. "There is nothing good or ill but thinking makes it so"—and that is from Hamlet In his wild speculation, Hamlet too probed the problem. In any event Faustus's intellect which has explored all knowledge and which has been liberated by knowledge, puts him into a challenging mood. The whole situation is thus clearly unfolded in the first scene. Faustus seems to have exhausted all knowledge, and it leaves him unsatisfied. Now he is going to study magic—and it will give him command over everything in the world. He knows the risk he is running—the damnation of his soul. "Belike we must sin, and so consequently die," But it does not seem to matter much to him, at the moment he wins power over the means of existence and as long he can exercise that power, however short its duration. This is the situation, and it is worked out to its logical consequence in the last scene, in which resounds the cry of a lost soul. It is the tragedy of a lost soul.

The first scene is as gripping as the last one. There is the hint of an irretrievable tragedy in the first scene. Its development is traced through subsequent scenes, particularly in those scenes in which the conflicts heightens—and Faustus seems to be rushing on to his doom. It is the most poignant scene in any drama. There is no escape for him now. He is frantic with despair. The first scene and the last scene are equally effective—and the last scene is most impressive. And there is nothing preposterous about the conclusions. The despair and final surrender of a human soul that defies sin in its quest of knowledge and power could not have been more tragically painted. The final solution is reached on the line of Christian theology. Marlowe has been true to the age in which he lived.

Q. No. 9. Analyse the function of Mephistophilis in the play-

Ans. Mephistophilis acts as the agent of Satan. Faustus has direct dealings with Mephistophilis. When he

signs away his soul to Satan, Mephistophilis is entirely at the service of Faustus. All the wonderful things that are wrought by Faustus are due to the help of Mephistophilis. The development of the action then partly depends on Mephistophilis.

Mephistophilis acts as the functionary of Satan, but he does not certainly influence the decision of Faustus in any matter. On the other hand he warned Faustus against entering into a pact with Satan. And if Faustus had any illusions about hell, Mephistophilis disperses them. Mephistophilis though a devil himself, has something of grace and refinement, and his association with Faustus does not drag him down. He must have been painted at heart at witnessing Faustus's self-will, leading to his irrevocable choice and then the damnation of the soul.

After Faustus has signed the pact, Mephistophilis has got to defend the interests of his master. He serves Faustus all right and executes all his orders. Now the pact Faustus has signed, cuts both ways. Faustus commands the services of Mephistophilis, and that by virtue of the pact ; but the pact also gives Mephistophilis power over Faustus. If Faustus rebels against Satan, the position will be reserved at once—Mephistophilis becoming his master at once, and chaining him down at once to obedience to Satan.

Q. No. 10. Trace the influence of the Renaissance on Dr. Faustus.

Ans. See *Introduction*.

Q. 11. Give a critical estimate of 'Dr. Faustus' as a play.

Ans. We have already pointed out that Marlowe came nnder the influence of Machiavelli the most well

known social and political writer and thinker of the 16th century in Italy. As the result of this influence Marlowe tried to present to us certain heroes or leading characters in his plays that cast to the four winds all the moral codes, religions or theological conceptions of the Middle Ages for the fulfilment of some of their new instincts which were generated by the Renaissance movement and which chiefly took the form of hankering for unlimited knowledge, unlimited power and unlimited wealth and sensuous enjoyments. Dr. Faustus, in the play of the same name is one of such heroes who shows his hankering for unlimited knowledge and power and who on that account studies necromancy and makes a contract with the infernal spirits for the fulfilment of his hankerings.

The Renaissance brought about many revolutionary changes in the ways of human thought and action, human ideal and achievement. For example, the worldliness took the place of asceticism. slavery to religious or spiritual dogmatism gave place to rationalism ; conventional morality, was discarded and in its place came free enjoyment th ough the senses ; revival of Learning led to the study of the classics i.e. ancient literature of Greece and Rome ; individualism became the chief characteristic of human thought, action and personality. Marlowe endowed Dr. Faustus with the new ideas which he imbibed from the onrush of the Renaissance that came to England from the continent of Europe. Dr. Faustus is therefore nothing but a reflection of Marlowe's own personality just as the heroes in his other plays are similar reflections of his own personality, his own views and thoughts. his personal longings, aspirations and ambitions. Marlowe's Faustus is a personality that delights and prides in all acts of impiety sensuality, and criminality because he is an embodiment of Marlowe's own disires, impulses and instincts to achieve perfect freedom of the body and the soul alike. Marlowe's egoism is, as it were, thrust into the character and personality of Dr. austus. The delineation of the great Fhankering forthe impossible and elevation of the mis-

deeds of the hero from a new feature of Marlowr's dramatic art.

Before Marlowe came into the dramatic field, the English drama bore the stamp of traditional morality, and as such, it denounced and condemned criminal or immoral acts. But Marlowe has made a necromancer i. e. Dr. Faustus a sort of a demi-god in the eyes of the audience or the reader. Then again, Marlowe made a distinct departure from the medieval tragedy, which was a tragedy of exalted persons like princes, monarchs and emperors ; he has made, on the other hand, ordinary human individuals as the heroes of the tragic plays. Dr. Faustus is an ordinary German doctor and alchemist. Then again, in the classical or medieval drama the hero dies or grievously suffers at the end of the play due either to the force of circumstances or to Fate or to some serious flaw in his character. In the ancient plays the tragedy is always a fall from prosperity to adversity, from vigorous life and activity to death, whereas in Marlowe's plays, the tragedy is due to a struggle of the hero against certain forces of nature which are too powerful for him and which ultimately baffle his ambitions and aspirations although he remains unconquered. Shakespeare also like Marlowe has shown this sort of triumph of his heroes even in their defeat at the end of the plays.

'Dr. Foustus' is probably different from other plays of Marlowe. In this play, the struggle of the hero is more psychological rather than physical, whereas in other plays the struggle of the hero is pitched against other minor characters. In 'Dr. Faustus' everything every change—every joy or sorrow of the struggle takes place in the mind of the hero. This sort of a psychological struggle, according to Marlowe, is of much greater interest to the audience than the physical struggle—a struggle against other minor characters or against the forces of nature. In this respect 'Dr. Faustus' resembles the old Morality plays but in it we can find some amount of unity between the Medieval and the Renaissance ideals. Marlowe undoubtedly came under the influence of Seneca, but

then, he retained his own personality and originality in his dramatic art because he greatly improved upon the blank verse of seneca although the bombast and grandiose speeches in 'Dr. Faustus' and other plays are traceable to Senecan influence.

In 'Dr. Faustus' as also in his other plays we can find the influence of the sixteenth century spirit of adventure, travel and colonization. Sir Walter Raleigh in his essay, 'The Influence of the English Voyages on the Sixteenth Century Poetry and Imagination' has remarked, "Without the voyagers Marlowe is inconceivable. His imagination is wholly preoccupied with the marvels of the world and his heart possessed by the new-found lust of power. The tasks that Dr. Faustus assigns to his serviceable spirits might have been studied from the reports of travellers.

I'll have them fly to India for gold,
Ransack the ocean for orient pearl,
And search all corners of the new-found world
For pleasant fruits and princely delicates ;
I'll levy soldiers with the coin they bring,
And chase the Prince of Parma from our land,
And reign sole king of all the provinces ;"

'Dr. Faustus' as a play became very popular not because of its "mighty line" or blank verse nor because of its plot-construction, but because it reflected the spirit of the Renaissance—the spirt of adventure, travel and colonization—which filled the minds and inspired the hearts of the Elizabethan people.

Of all the scenes in 'Dr. Faustus', the last scene is the most dramatic in its effect because of the passion, emotion and imagination of the expressions which Marlowe puts into the mouth of Faustus, who cries out in agony, fear, repentance and despair :

"Now hast thou but one bare hour to live,
And then thou must be damn'd perpetually !
Stand still, you ever-moving spheres of heaven,

That time may cease, and midnight never come ;
............or let this hour be but
A year, a month, a week, a natural day,
That Faustus may repent and save his soul !"

The above lines and a few more which Faustus utters in the last few moments of his life are most memorable and probably unparalleled in the history of dramatic literature, because they possess the sublime beauty of human imagination, the passion of human thought and emotion, the tragic tension of the human mind that labours most acutely under the storm and stress of fear and terror, sorrow and despair.

Dr. Faustus' is undoubtedly an improvement upon Marlow's earlier plays F. S. Boas points out this improvement, "Dr. Faustus marks an advance upon 'Tamburlaine' in many ways. The verse moves with less tumultuous energy, but it is freer and lighter with more varied and subtle cadences. The power of characterization has ripened, for Faustus is a more complex and human figure than the Scythian conqueror while Mephistophilis, unlike any of the subordinate character in the earlier play, has an independent interest. In point of ethical significance there is notable progess, for sin works out its own Nemesis and thus the catastrophe of the drama is in vital relation to conduct, not utterly divorced from it, as in the case of Tamburlaine."

We quote below extracts of opinions on 'Dr. Faustus' from some of the eminent modern critics of the play :

R. S. Knox says, "Dr. Fustus culminates in three great emotional moments. The first is the reappearance of the Old Man whose words bring Faustus to despairing repentance and who is followed by the watchful Mephistophilis. The second is Faustus's cry of ecstasy as he gazes on the beauty of Helen of Troy, for whose love he will again willingly forget the peril of his soul. And finally, there is the death scene. The subdued talk of the Scholars as they bid farewell and go to pray is a masterly prologue to the overwhelming passion of Faustus's

last hour. With the entry of the Chours and his simple solemn comment the play is rounded to that quite ending which great tragedy demands."

Felix Schelling remarks, "As we have it, 'The Tragic History of Doctor Faustus,' is little more than a succession of scenes, void of continuity or cohesion, except for the unity of the main figure and the unrelen ting progress of the whole towards the overwhelming catastrophe. And yet, broken too so that it is, there is a grandeur beyond description in this conception of the lovely grace-abandoned scholar, in whom the promptings of remorse betray alone the touch of human weakness whose inordinate desire for power and knowledge, rather than mere gratification of appetite, have impelled to the signing of his terrible compact with the Evil One, and whose mortal agonies have in them a dignity which not even the medieval conception of hoofed horned devilry could destroy."

Oliver Elton says, "In the 'Tragical History of Dr. Faustus,' the poetry soars up at each of the crisis—the temptation, the bargain the reward, and the penance. The scenes with Mephistophilis are the first in the old drama that appeal to the intellect. The Good and Evil Angel of the Moralities here become projections of the warring elements in the soul of Faustus. For it is his soul that suffers. In his last speech, one of the summits of our poetry, the motif is the dreadful rapidity of time. The clock mends its pace as his pulses quicken. 'Dr. Faustus' contains the purest essence of Marlowe's genius."

Elis Fermor remarks, " 'Faustus' remains there as an almost unmatched record of spiritual tragedy in a medium capable of isolating the spiritual elements of life. In Marlowe's great tragic fragment the conflict is not between man and man for the domination of one character over another, or in the interaction of a group of characters. But as in AEschylus, 'Eumenides' the protagnists are man and the spiritual powers that surround him, the scene is set in no spot upon the physi-

cal earth, but in the limitless regions of the mind, and the battle is fought, not for kingdoms or crowns, but upon the question of man's ultimate fate. Before him lies the possibility of escape to spiritual freedom or a doom of slavery to demoniac powers· Thus and in such terms is staged the greatest conflict that drama has ever undertaken to present."

Ifor Evans remarks, "If 'Tamburlaine' shows the will to power in the face of material obstacles, 'Dr. Faustus' examines the inner, more introspective and spiritual consequence of such a quest. The play is not wholly successful. Its opening speeches, in which Faustus barters his soul, are magnificent, and the closing presentation of the final hour of retribution reaches a depth of pathos which Marlowe never equalled. The weakness lies in the middle scenes, some af which are crude, grotesque, and even farcical—so inadequate indeed that some have doubted Marlowe's authorship."

J. H. Ingram says, "No finer sermon than Marlowe's 'Faustus' ever came from the pulpit. What more fearsome exposure was ever offered of the punishment man brings upon himself by giving way to the temptation of his grossers appeties ? The reader having the victims frightful end before him, so filled with horror, yet seeming true to nature, could nature be so tired, strives to exclude those last agonizing cries from his mind, and as he sadly closes the volume joins in the mournful monody of the Chorus :

"Cut is the branch that might have grown full straight,
And burned is Apollo's laurel-bough,"

E. A. Baker remarks, "This great symbolic tragedy deals with a theme which was part, not only of the author's inner experience but of the very stuff which nourished the Renaissance spirit. The pride of intellect, by which both the Faustus of Marlowe and the Lucifer of Milton fell, was the subtlest and most dangerous temptation of the age- After wandering for centuries

through the mists of ignorance, man found himself once more before the tree of knowledge. There, within his reach, burned like a thousand lamps the coveted fruits of his desire ; but there too coiled about the roots lay old serpent still unconquered, still thirsting for his soul's blood."

Professor J. A. Symonds remarks, "Marlowe's tragedy 'Dr. Faustus' is without a plot, without a female character. It is not even divided into acts ; and the scenes with the exception of the first three and the late two, might be transposed without material injury to the plan yet the closer we inspect it, and the more we study it, the better shall we learn that he has given a great tragic unity to the drama, that he has succeeded in drawing a modern work of art from the chaotic medieval matter. This unity is 'Faustus' in his protracted vacillation between right and wrong and conflict between curiosity and conscience. Dr. Faustus' is more nearly allied in from to the dramatic poems of our own days, which present a psychological study of character to the readeı than any other work of our old theatre. Marlowe concentrated his energies on the delineation of the proud life and terrible death of a man in revolt against the eternal laws of his own nature and the world, defiant and desperate, plagued with remorse, alternating between the gratification of his appetites and the dread of a God whom he rejects withouts denying. It is this tragic figure which he drew forth from the substance of the tale, and endowed with the breath and blood of real existence. He traced the outline with a breadth and dignity, beyond the scope of the prose legend. He filled it in with the power of a great poet, with the intensity of life belonging to himself and to the age of adolescent vigour. He left us a picture of the medieval rebel, true in its minutest details to that bygone age but animated with his own audacious spirit no longer mythical, but vivified, living personality.

Percy E. Pinkerton remarks, "Faustus is the portrait of a soul struggling and fearfully failing to seize all

knowledge and all pleasure. The poet has given the picture with bold strokes, has handled the German legend in his own powerful, fearless way. Yet it is not the philosophical, not the teaching element in 'Faustus' which attracts us now. The play touches us, I think, by the quality of its poetry, by the magic of such lines as these commencing :

"Have not I made blind Homer sing to me"
"Or of those in the apostrophe to Helen :"
"Was this the face that launch'd a thousand ships,"

For the fine emotion then, for the 'eb-anlement nerveux' produced by these passages and by the whole dreadful death scene, we must value this weird tragedy ; they alone are sufficient to blind us to some serious defects"

A. C. Swinburne says, "Of all great poems in dramatic form it ('Faustus') is perhaps the most remarkable for absolute singleness of aim and simplicity of construction, yet it is wholly free from all possible imputation of monotony or acidiny. Few master pieces of any age in any language can stand beside the tragic poem—it has hardly the structure of a play—for the qualities of terror and splendour, for intensity of purpose and sublimity of note."

John Hampden remarks. "It was a profoundly religious man, tortured by doubts and fears and an overwhelming sense of loss, that he seized upon the story of Faustus, and made it the tragedy of his own inner life. In the play Faustus is not an individual at all ; he is a symbol of Marlowe's mind—of the mind of every man who has struggled and agonized as Marlowe did when he had lost the faith of his youth and had not yet found the new faith of his last years. To such men a sense of harmony with the spiritual powers which move in all created things is the very breath of life ; if they lose that sense their universe crumbles, and there is nothing left but darkness and despair. And as Mephistophilis the outcast Marlowe also is a soul in torment :

"Think'st thou that I, who saw the face of God,
And tasted the eternal joys of heaven,
Am not tormented with ten thousand hells ?"

Helen Rex Keller says, "Marlowe's 'Dr. Faustus' is rather a tragic poem than a drama, consisting of only fourteen scenes without any grouping into acts. It is remarkable for singleness of aim and simplicity of construction, though there is plenty of variety and incidents. The passionate and solemn scenes are very impressive and the final tremendous monologue before Lucifer seizes Faustus's soul, is surpassed in all the range of tragedy."

Charles Lamb remarks, "Marlowe is said to have been tainted with atheistical positions, at have denied God and the Trinity. To such a genius the history of Faustus must have been delectable food ; to wander in fields where curiosity is forbidden to go, to approach the dark gulf near enough to look in, to be busied in speculations which are the rottenest part of the core of the fruit that fell from the Tree of Knowledge. Barabas, the Jew, and Faustus, the Conjurer, are offsprings of a mind which atleast delighted to dally with the interdicted subjects. They both talk of a language which a believer would have been tender of putting into the mouth of a character though but in fiction. But the holiest minds have sometimes not thought it blamable to counterfeit impiety in the person of another, to bring Vice in upon the stage speaking her own dilect, and themselves being armed with self-confident impunity, have not scrupled to handle and touch that familiarity, which would be death to others."

Q. No. 12. Explain and analyse the tragic conflict in 'Dr. Faustus.'

Ans. The tragic conflict in 'Dr. Faustus' is the psychological struggle in the hero of the play. But what is this struggle due to ? The Renaissance spirit of the

hankering for unlimited knowledge ; the lust for power, wealth, sensuous enjoyments urge Dr. Faustus to find out some outlet for the fulfilment of his hankerings just as similar instincts and impulses urge the heroes of Marlowe's other plays—'I amburlaine' and 'The Jew of Malta'. Dr. Faustus does not know in the beginning which particular branch of study would fulfil his ambition. That is why, in the very beginning of the play we find him arguing within himself the advantages and the disadvantages, the possibilities and the impossibilities of the various branches of study such as medicine, law, theology etc. We find him at least deciding to study necromancy or magic probably because he has already heard about the world fame of the two great magicians—Valdes and Cornelius. He accordingly sends for these two magicians and consults them whether the art of magic can fulfil his lust for unlimited knowledge and power, and when they assure him of the fulfilment of his ambition he undertakes to study magic under their guidance. But then, Dr. Faustus in his heart of heart feels that magic or the black art is an art of the Devil, and that although it can perform many tricks, yet its aim is not to give real knowledge or power but on the other hand it degrades the human soul as it has been degrading in the past all persons whoever happened to take up the study of alchemy or magic or the black art.

After having studied the art of magic and also after having seen a little bit of the wonders that magic can perform, Dr. Faustus makes a pact with the Devil who is the monarch of the art of magic, and that for twenty four years he will enjoy all the powers of the art of magic, whether for earning him unlimited knowledge about the universe or for establishing his supremacy over the whole human world or for securing him unlimited wealth and all sorts of sensuous pleasures, after which his soul will be snatched away to hell for eternal damnation. This idea of damnation is a kind of superstition from which the whole human race has been suffering from time immemorial, and naturally, Dr.

Faustus inspite of his advanced education and knowledge cannot be free from this superstition. That is why, as soon as he signs the bond with the Devil he begins to feel the pricks of his conscience which from time to time make him uneasy even while he is enjoying all the fruits of his study of the art of magic. These pricks of conscience appear sometimes in the guise of the good and the evil angels, sometimes in the guise of an old man, while at other times, in the form of warnings and threats and persuasions of Mephistophilis.

The tragic conflict or the psychological struggle is at its highest pitch when Dr. Faustus has nearly completed his twenty four years of enjoyment of all sorts of all privileges granted by the art of magic. We notice near about the end of play how on the one hand Faustus tries to forget the pangs of his guilty consciousness by enjoying the youth and beauty of Helen, while on the other hand, he becomes too keenly conscious of his approaching doom when he will have to die and his soul will be snatched away to hell for eternal damnation. The tragic conflict has been brilliantly sketched by the dramatist in Dr. Faustus's passionate address to Helen and also in his frantic appeal to the elements of Nature and the heavenly bodies for granting him shelter and a hiding-place so that while dying his soul may not be in the possession of the Devil.

This horror of the Devil, this fear of damnation in hell is nothing but an expression of a guilty consciousness which is partly due to a traditional superstition and partly due to surfeit and disgust that follow all kinds of excesses in the enjoyment of the bodily pleasures and material comforts and privileges.

We quote below the opinions of three eminent critics upon the tragic conflict in 'Dr. Faustus'.

Nicoll remarks, "All previous dramas including 'Tamburlaine' had dealt with single-minded individuals If a struggle in the heart of the hero was introduced, that struggle normally took the form which is to be seen in

the Morality plays—the struggle being symbolized by conflicting bodies of minor characters. In 'Dr. Faustus' Marlowe attempted something new—the delineation of a struggle within the mind of the chief figure. This struggle is certainly somewhat primitive in its expression but it is a foretaste of those inward characteristics towards which drama in its development inevitably tends. Faustus in this respect is unquestionably the greatest tragic figure in sixteenth century literature outside the work of Shakespeare.

Ellis-Fermor remarks about the same tragic conflict in 'Dr. Faustus', "In Marlowe's great tragic fragment, the conflict is not between man and man for the domination of one character over another, or in the interaction of a group of characters. But as in Aeschylus' 'Eumenides, the protagonists are man and the spiritual powers that surround him, the scene is set in no spot upon physical earth but in the limitless regions of the mind and the battle is fought, not for kingdoms or crowns, but upon the question of man's ultimate fate. Before him lies the possibility of escape to spiritual freedom or a doom of slavery to demoniac powers. Thus and in such terms is staged the greatest conflict that drama has ever undertaken to present."

Hudson remarks in this connection, "No finer sermon than Marlowe's Faustus ever came from the pulpit. What more fearsome exposure was ever offered of the punishment man brings upon himself by giving way to the temptation of his grosser appetites? The reader having the victim's frightful end before him, so filled with horror, yet seeming true to nature, could nature be so tired, strives to exclude those last agonizing cries from his mind, and as he sadly closes the volume joins in the mournful monody of the Chorus :

"Cut is the branch that might have grown full straight,
And burned is Apollo's laurel-bough,"

Q. No. 13. Do you think, in Marlowe's' plays there is dramatic development in the portrayal of his heroes? Give some idea of Marlowe's dramatic technique.

Ans. Some of the critics complain that Marlowe's plays lack in dramatic development and in the portrayal of his heroes. But before we agree or disagree with those critics let us first of all see how Marlowe tackled his dramatic technique. In this connection Boas remarks, "Marlowe is no mere transferer to the stage of historical scenes. Even in 'Tamburlaine', he passes from unifying episodes to treating episodes unified into a keen study of character; in 'Edward II', by rousing interest promptly; by remassing his materials so as to maintain interest; by creating and developing a sub-plot; and by motivation of character he reveals himself a genuine technician, that is, he wrote vividly aware of the stage on which plays would be given and of its audience. Consequently, he allowed himself methods and effects for which we may not care today, but which nevertheless proved him a good technician in his own time. More than that, seeking to shape his material for that stage and for that audience he passed beyond mere dramatic persuasion of the hour and discovered for himself many of the principles of technique which hold permanently for good drama at any rate and in any tongue."

Marlowe, in our opinion, at first raised the subject matter of his plays to a higher level by providing heroic subjects that readily appealed to the imagination of the audience. For example, we find in Marlowe's plays that Tamburlaine is a great conqueror, that Faustus is a great seeker of knowledge and power, that Barabas has the strongest lust for unlimited wealth, and that Edward II has great nobility mingled with worthlessness. Some one critic has remarked in this connection, "The insatiable spirit of adventure, the master passions of love and hate ideals of beauty, the greatness and littleness of human life—these were Marlowe's subjects. That he had the knowledge and power to deal with them adequately

could not be said ; but it is sufficient that he interested his fellowmen in them, and recalling his brief, meteoric, and unhappy life, it is marvellous, not that he made so many mistakes, but that his achievements were so high."

So far the characters in his plays are concerned, Marlowe lent life and reality to them. They are not mere puppets as the characters were in the earlier English dramas but they are living and breathing realities. When we read the four great tragedies of Marlowe we feel the fierce exaltation of Tamburlaine, the passionate hankering of Faustus, the fierce selfishness of Barabas, and the great nobility and worthlessness of Edward II. Marlowe made the tame and lifeless blank verse of the classical dramas rhythmic and vigorous by changing the accents varying the pauses in order to harmonize it with the vehicle or medium of his own dramas. He actually discarded "the jigging veins of rhyming mother wits and such conceits as clownage keeps in pay." Further, Marlowe gave unity to the drama which we find lacking in the earlier English dramas. By his brilliant poetic imagination and passionate emotions he glorified and vitalized the subject matter of his dramas. So far characterisation is concerned he concentrated his art more in the portrayal of the hero than on any other minor or subordinate character in the plays.

Marlowe can be rightly regarded as the father of English dramatic poetry just as Chaucer can be regarded as the father of English narrative poetry. Marlowe's poetic and dramatic work bears the stamp of vitalizing energy as well as of pictorial and emotional quality both of which can be found in all his plays. In 'Dr. Faustus' we find brilliant examples of the pictorial as well as of the dramatic quality. Marlowe discarded the classical ideal and followed the romantic ideal of the Renaissance, and that is how he succeeded in harmonizing the two ideals and in producing the new English drama which Shakespeare afterwards perfected. Marlowe's dramatic technique is best developed in 'Edward II' in which we can find his art of characterization as well as his art of plot

construction. Therefore, it is not right to complain that Marlowe's plays have no dramatic development either in characterization of the hero or in construction of the plot.

Q 14. *Comment upon the plot construction of 'Dr. Faustus.,*

Ans. Some of the scholars believe that Faustus's real sin is not lust for power or wealth or sensuous pleasure but that it is his quest for human knowledge rather than divine bearing i. e, Faustus's fault or sin lies in his quest for the secrets of the black art or magic by which he wants to master power and everything else. But when Faustus runs after magic there is a tussle in his mind between the Good Angel and Bad Angel or in other words, there is a regular struggle with his conscience. The play opens with the Chorus that relates the birth and parentage of Faustus who goes to Wertenberg and become a doctor in due course after which he is tempted by necromancy or magic and is ultimately ruined by it, in the very first Scene of the first Act we find Faustus talking to him self and deciding to give up his medical career and taking up magic instead, leaving all other pursuits or quests after religion, philosophy, law, logic etc. He dreams of a world of profit and delight, of power and honour and omnipotence, and thus chooses magic for his trade or vocation He, therefore' takes the help of Valdes and Cornelius, the two world-famous magicians of the day, who assure Faustus that with the help of magic he will be able to rule over the spirits of all elements of nature who will do for him whatever he wants. After learning the art of magic a little, he signs a contract with Lucifer or the Devil for granting him a life of complete freedom and power for a period of twenty four years after which his soul will be damned for ever in hell.

In the second Act we find Faustus wavering between the thoughts of God and the temptation of magic. This wavering is very clearly indicated or reflected by the

advice of the Good Angel and the Evil Angel to Faustus. But Faustus signs a bond with the blood of his heart in order to surrender his soul to the Devil after having enjoyed all the privileges of magic. After having signed the bond Faustus does not feel atease in his heart or mind. He thinks of God and Christ as the reaction of which Lucifer, Belzebub and Mephistophilis appear before Faustus and warn him not to think of God or Christ. Faustus is frightened, and therefore, to console him, Lucifer, Belzebub and Mephistophilis arrange for a puppet show of the Seven Deadly Sins in order to entertain Faustus the show of Pride, Covetousness, Wrath, Envy, Gluttony, Sloth and Lechery.

In the third Act of the play we find Faustus in Rome playing mischievious pranks upon the Pope and the Cardinals and also upon some of the poor creatures. But soon we find him returning to his native place because he is tired of magic and also because he is afraid of the approach of the fateful hour when he will have to die and yield up his soul to the Devil for eternal damnation in hell. Faustus grows very nervous and frantic with fear when an Old Man, probably conscience in disguise, appears before him and advises him to repent and pray for God's forgiveness for all his follies and sins. In the fifth Act we find Mephistophilis threatening to tear Faustus to pieces because of his occasional inclination to repentance and prayer to God whereupon Faustus executes a second bond to Lucifer for sticking to the terms of the first contract. Mephistophilis then brings from the other world the spirit of Helen in flesh and blood in order to make Faustus all about his approaching doom and also the thoughts of God. Faustus like an addict to wine at the point of sorrow, fear and despair kisses and embraces the world famous beauty of Troy *i.e.* Helen agrees to live with her till his death as her paramour ; but soon afterwards the fateful hour arrives and Faustus addresses all the heavenly bodies to stop the passing of time, and he addresses also all the elements of nature to give him shelter but nothing avails his pathetic appeals. At

midnight, the devils appear and snatch away the soul of Faustus for ever to hell.

Marlowe has shown certain defects in the construction of his play. Schelling complains, "As we have .. 'Tragical History of Dr. Faustus' by Marlowe, is little more than a succession of scenes, void of continuity or cohesion, except for the unity of the main figure and the unrelenting progress of the whole towards the overwhelming catastrophe Moreover, the fragment—for the play is little more is disfigured and disgraced by the interpolation of scenes of clownage and ribaldry." Marlowe has neglected the minor characters in the play when he has merely tried to patch up by stringing together a few detached scenes in which the characters find little scope for action or development. When we read the play, we feel that we could easily go without other minor characters and also without some of the scenes in which the hero is not the actor, which means in other words that the plot or the story of the play has been loosely constructed. Then again, we feel that the play has been written in too serious a tone inspite of a few short intervening scenes of clownage. As we miss humour so also we miss women characters in the play. Helen may be a notable woman character and yet she is nothing but a shadow or a dream because she does not act or speak even a syllable. The other woman character is the Duchess of Vanholt for whom Faustus brings a plate of ripe grapes she is also a dummy like Helen. As compared with Shakespeare's art of characterization, Marlowe's art is neither natural nor sufficienctly developed because except the hero no other character in Marlowe's plays seems to develop by the interaction of the characters and the plot. Marlowe's verse is also manotonous when compared with the sweet varying verse of Shakespeare. Marlowe's diction is, of course. far more ambitious than Shakespeare's diction probably because it is inspired by the Renaissance spirit which always tries to soar into great heights of the cloudland but not cares to tread on earth,

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